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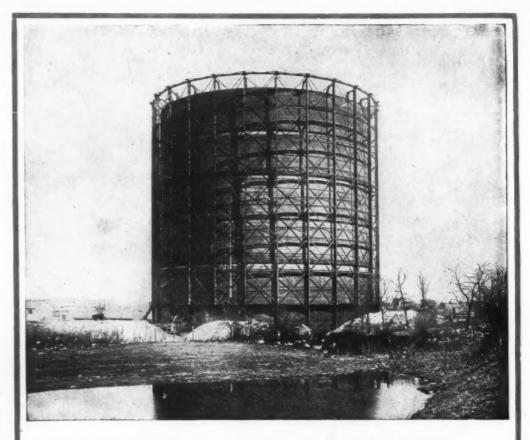
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# ARCHITECTVRAL RECORD

NOVEMBER, 1914

VOLVME XXXVI



NVMBER V

# A REMODELED LONG ISLAND FARM HOVSE HEWITT @ BOTTOMLEY, ARCHITECTS BY JULIAN BUCKLY

HIS charming old farm house was begun over a hundred years ago; tradition fixes the date as 1789. The early settler and, so far as we know, the first owner of the land built only the small narrow central section extending from the front door to the chimney at the right, including five of the small windows in the upper story. The house has been twice added to; once about seventy-five years ago and the second time in 1912, when it was remodeled and put in its present condition.

This remodeling was a very radical proceeding, as the old house had suffered much during its long existence. It had been sadly neglected by its many owners, till in 1912 it was nothing more than a leaky old ruin, charmingly placed, it is true, on the hillside and surrounded by fine locust trees and evergreens, but practically unlivable. The silver gray shingles flecked with soft moss and lichen were weather worn and in places so battred that one could see patches of sky

through the roof. The floors were uneven and rotting from the water where the loose shingles had failed to protect them. Great patches of plaster had fallen from the unsteady lath. To the casual observer it was a hopelessly tumble-down shack fit only to be torn to pieces and used as firewood, and yet there were great possibilities in this rickety ruin. It had individuality, personality almost; and from the purely practical point of view the studs at least were good.

Countless farm houses have been remodeled on Long Island. Some of them have been sympathetically handled, but changing and rearranging an old house and keeping its peculiar charm present many unguessed difficulties. To achieve a good result an architect must have a fine understanding of the spirit and methods of his predecessors; he must have a keen sense of what their taste was as well as a feeling for effect, and he must be very sensitive to the unwritten laws of style and taste. He must also have



WEST FRONT—RESIDENCE OF JAMES M. TOWNSEND, JR., ESQ., MILL NECK, L. I. Hewitt & Bottomley, Architects.

practical ability and ingenuity to adapt the old fabric to the complicated modern requirements. We have only to open our eyes on Long Island and look at the remodeled farm houses to see how many gables have been added that never should have been thought of, domers that are out of key with roofs and cornices, windows that are out of proportion.

The handling of the little farm house of the accompanying illustrations has been unusually deft, and one cannot help but appreciate its picturesque quality. The original building, almost doubled in size, has been transformed into a thoroughly comfortable and delightful house, without losing thereby any of its charm. The character of the original has been successfully transfused into the two new wings, one at each end of the house, which has been brought up to modern standards of comfort by the addition of good plumbing, electric lighting, and a modern heating system.

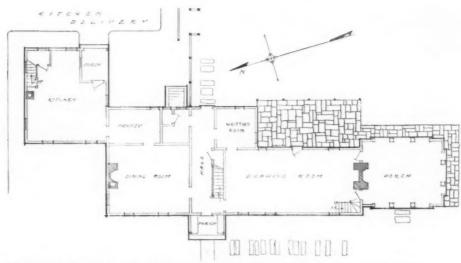
The old part of the exterior is almost unchanged in design. The long low lines of the roof, contrasting so markedly with the tall straight trunks of the locusts and white pine, are still unbroken. The original front was very charming in its pro-

portions, with the high windows in the first story and the small ones under the roof in the second. It needed very little change to make it delightful. But it was a bare old structure and it took skill and taste to realize the possibilities held out by the long roof line with the white fascia. board just below it. The battered old porch, however, was not attractive. It was replaced by the unusual white hooded doorway with seats and lattices at either side. This is so good in character and proportion as to relieve and make interesting the rather long front. Another note that gives variety is the addition of the shutters of a bright blue-green color. The shutters are solid on the first floor and in their lower panel are the initials of the owner. They are held back by old-fashioned black iron shutter fasten-

The windows are just as they were originally, hardly any two of them exactly alike in dimensions. They were made from trees cut on the farm, for the most part by the farmer himself, who was very free in his carpentry. Evidently an inch or two this way or that did not worry him in the least, and certainly the house lost nothing in its gen-



NORTHERN END—RESIDENCE OF JAMES M. TOWNSEND, JR., ESQ., MILL NECK, L. I. HEWITT & BOTTOMLEY, ARCHITECTS.



GROUND FLOOR PLAN-RESIDENCE OF JAMES M. TOWNSEND, JR., ESQ., MILL NECK, L. I. Hewitt & Bottomley, Architects.

eral effect through his rather sketchy methods of construction.

Most of the shingles have been renewed. A barn was found in the neighborhood covered with gray hand split shingles, in good condition. These were bought and transferred to the more battered parts of the house, where its own shingles were impossible. Every care was taken of the shrubs and vines while the building was under construction. Where it was possible the latter were left untouched, but the larger part of them were laid down on the ground while the shingles were being renewed and immediately afterward fastened back against the house.

The plan has undergone radical changes. For the most part the house is only one room deep. It is this which made it possible to leave the tiny windows in the bedrooms under the roof in the front of the house. Dormer windows were cut in the roof in the back and then at least one large window was placed in each room, securing ample cross drafts. The back was very rambling, and varied by projecting roofs and unequal arbors and porches, so that the dormer windows from the outside increased the charm of the back of the house as much as they would have impaired the effect of the front.

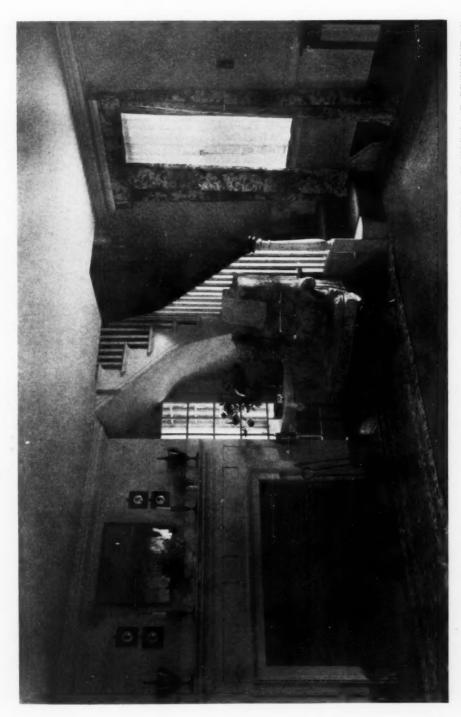
As has been said, two wings were added to the little farm house when it was remodeled—one wing, to the south, the other to the north. In the original house the kitchen and dining room were one, and there were two bedrooms on the ground floor in the northwest corner. All this has been changed; as may be seen from the plan, a narrow hall runs straight through the house with a door at each end opening under gnarled apple trees at the back and on a small stoop and brick path in front. To the right is a large living room 33x16, which in the original farm house was two rooms divided by a large chimney breast and some closets. These were removed and a large living room was made of what had been the kitchen and store rooms and beyond this an enclosed porch with a big fireplace made a very delightful addition to the living room, getting full south sun breezes. On the left of the hall is the present dining room, which has been very little changed. A shifting of the partition at the back of about six feet enlarged it and divided it from a pantry behind. Beyond this pantry, set back about 16 feet from the line of the front of the house, is the other new wing containing the kitchen, laundry, bedrooms, store rooms and three servants' rooms.



SOUTH WING-RESIDENCE OF JAMES M. TOWNSEND, JR., ESQ., MILL NECK, L. I. HEWITT & BOTTOMLEY, ARCHITECTS.



HOUSE DOOR—RESIDENCE OF JAMES M. TOWNSEND, JR., ESQ., MILL NECK, L. I. HEWITT & BOTTOMLEY, ARCHITECTS.



LIVING ROOM FIREPLACE—RESIDENCE OF JAMES M. TOWNSEND, JR., ESQ., MILL NECK, L. I. HEWITT & BOTTOMLEY, ARCHITECTS.



SOUTH BED CHAMBER—RESIDENCE OF JAMES M. TOWNSEND, JR., ESQ., MILL NECK, L. I. Hewitt & Bottomley, Architects.



SUN ROOM—RESIDENCE OF JAMES M. TOWNSEND, JR., ESQ., MILL NECK, L. I. Hewitt & Bottomley, Architects.



SOUTH END-RESIDENCE OF JAMES M. TOWNSEND, JR., ESQ., MILL NECK, L. I. Hewitt & Bottomley, Architects.

The two photographs of the interior show how unusually suitable the furnishings are. The old Colonial chairs and tables that have come from houses of a similar character, the sampler over the living room mantel, made by the grandmother of the present owner when she was a little girl of twelve, and the four silhouettes around it in black frames with the thole chestnut jars on the mantel in black and gold lacquer have a special fitness in this eighteenth century farm house. The walls are a warm light gray, and the chintz with bright flowers and foliage, with soft red predominating, give color and gaiety to the

The walls throughout the house are painted in neutral colors, gray or Colonial buff, for the most part, against which are hung quaint prints, sometimes black and white, but oftener done in color.

The dining room wall is painted a soft Colonial buff and hung with chintz curtains, where rows of stiff little birds and primroses alternate with stripes of a brighter yellow tone than the wall. The large pieces of furniture in this room, such as the dining table and sideboard, are of old San Domingo mahogany and the chairs are farm house chairs painted dark green and ornamented with gold. Over the mantel hangs a flower piece on rich reds and browns.

As it originally stood it was a simple farm house, small and unpretentious but charming, and as it stands today the same adjectives describe it most accurately. Simple it is as it nestles on the hillside, 20 feet above the old Beaver Dam Road amid trees and shrubs almost as ancient as itself. A little larger than it was, decidedly more comfortable and livable, but essentially and apparently the modest farm house of 1789.



VESTIBULE—RESIDENCE OF HENRY FORBES BIGELOW, ESQ., BEACON STREET, BOSTON. BIGELOW & WADSWORTH, ARCHITECTS.

## CVRRENT TENDENCIES IN THE ARRANCEMENT OF INTERIORS

BY HAROLD D. EBERLEIN

URRENT tendencies in the arrangement of interiors indicate how great has been the progress within the past decade in decorative methand ideals. They point to a wider and more wholesome and, it is safe to add, a steadily increasing appreciation of the essential factors that contribute so large a share to the material side of our domestic comfort and pleasure. Incidentally they afford some ground for agreeable gratulation at having escaped from the bondage of ugliness and banality that not many years ago formed the generally accepted order of the day. Far more important, however, than this evidence of quickened artistic perception, gratifying as it may be, is the lesson to be drawn from a careful inspection of the current tendencies and the trend of their working -a lesson which should reveal basic principles to guide us in a creative work that has by no means attained its full fruition.

The positive need of interior decoration is quite as urgent as the need of architecture. It may be good or it may be bad, just as architecture may be good or bad, but we cannot escape from it any more than we can escape from architecture. The furnishing and embellishment of our dwellings is not to be ignored or left to random experiments dictated by Rather is it-or it passing whims. should be-the object of consistent. consecutive planning, carefully worked out with serious thought and mature deliberation. Art ought to be, and the truest art is, the seemly clothing of utility. "Anything is to be held well worth while that will conduce toward making the intimate surroundings of our daily life more livable and attractive. It is a laudable desire to have everything about us dignified and beautiful, no matter how humble its use. The Greeks followed this principle, and the

experience of many centuries has assuredly proved that they were fit patterns for emulation" in their rational and wellbalanced appraisement of the complex values entering into the aggregate of human existence. We are psychologically so constituted that a large proportion of every lifetime is spent in the pursuit or enjoyment of sensations, and the attainment of gratifying material surroundings occupies a conspicuous share of our energies.

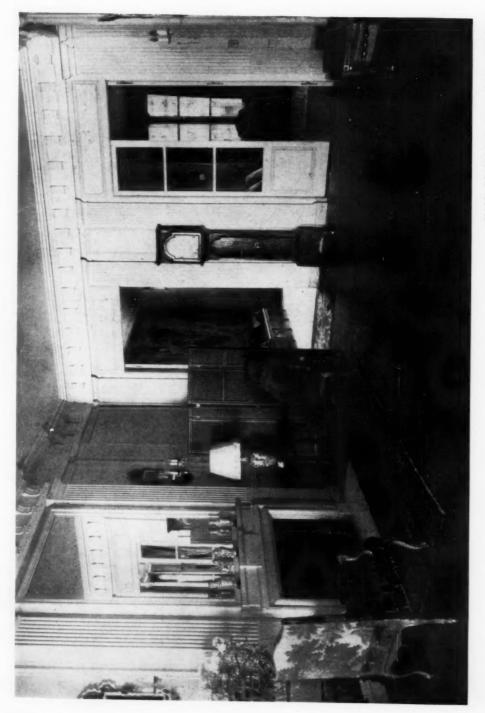
Of what quality interior decoration shall be-whether villainously bad or thoroughly good—is a matter of paramount importance to architects. No agency is more potent to ruin the interior aspect of a well-planned house than a poor arrangement of the furnishings. A well-known architect recently told a magazine editor that he had stopped having photographs taken of the interior of his houses after they were furnished because, almost invariably, the clients when left to themselves, as they generally were, spoiled all the good effects of his work by the unfortunate arrangement of their appointments. On the other hand, nothing will better serve to enhance architectural merit than wellconsidered interior arrangement.

Without further preface we shall pass to the examination of current tendencies in the work of furnishing, referring, for the exemplification of principles noted, mainly to the illustrations accompanying this article and making subsequently such deductions and application as may be warranted. The illustrations first in order are those showing the interiors of the house of Henry Forbes Bigelow. Esq., of the firm of Bigelow and Wadsworth, architects. The one view of the exterior is sufficient to indicate how in the process of remodeling the front was kept in harmony both with its surroundings and with the interior scheme determined upon.

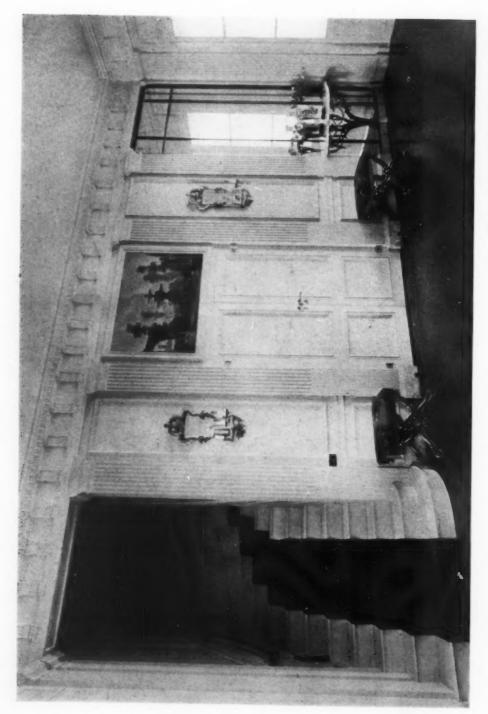


DINING ROOM—RESIDENCE OF HENRY FORBES BIGELOW, ESQ., BOSTON, MASS. Bigelow & Wadsworth, Architects.

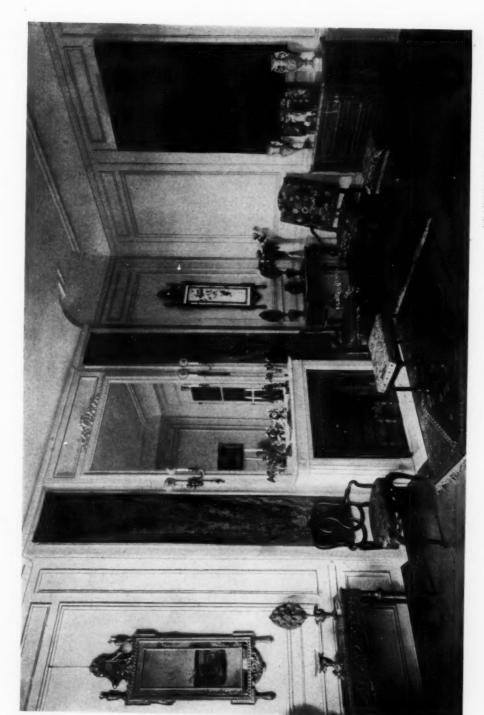
All the interiors are deserving of careful examination, not only because they are particularly pleasing in general aspect, but also because they display sound judgment in method of arrangement and are thoroughly representative of several significant decorative tendencies. Beginning with the long, marble tiled vestibule, we find the walls hung with tapestries which form not only the sole decoration but an exceedingly full and effective decoration as well. The taste for tapestries as an adornment for the walls of our houses has arisen and attained a wide development and popularity within a comparatively few years. Along with the taste has come a surprising degree of popular knowledge about their history, variety and method of manufacture. This knowledge has unquestionably added to the enjoyment of their rich and mellow coloring and the keenness of our appreciation of their decorative value. only have people learned to use them but they have learned how to use them. A single tapestry will furnish a whole wall and oftentimes a whole room, imparting life and interest along with a sense of flexibility and the pictorial and color value. When a tapestry is used it is not only unnecessary but presumptuous and foolish to hang anything else on the same wall save under the most exceptional circumstances. Other attempts at mural adornment hung alongside must needs appear petty and ineffective, their own character and value being completely lost without seriously impairing that of the tapestry except by making the free wall spaces beside it fussy and fidgety. There is so much breadth and dignity of feeling in a good tapestry that a small piece will satisfy the needs of a whole wall and the free spaces on either side will convey no



HALL—RESIDENCE OF HENRY FORBES BIGELOW, ESQ, BOSTON, BIGELOW & WADSWORTH, ARCHITECTS.



HALL AND STAIRCASE RESIDENCE OF HENRY FORBES BIGELOW, ESQ., BOSTON. BIGELOW & WADSWORTH, ARCHITECTS.



BIGGEOW & WALSWURIN, ARCHITECTS.

DRAWING ROOM--RESIDENCE OF HENRY FORBES BIGELOW, ESQ., BOSTON. BIGELOW & WADSWORTH, ARCHITECTS.



LIBRARY — RESIDENCE OF HENRY FORBES BIGELOW, ESQ., BOSTON. BIGELOW & WADSWORTH, ARCHITECTS.



STAIRCASE — RESIDENCE OF HENRY FORBES BIGELOW, ESQ., BOSTON. BIGELOW & WADSWORTH, ARCHITECTS.



BED CHAMBER LRESIDENCE OF HENRY FORBES BIGELOW, ESQ., BOSTON, MASS.

Bigelow & Wadsworth, Architects.

sense of bareness. Indeed the tapestry centres the observer's pictorial and color interest and the flanking open spaces serve as a foil. On the other hand, the whole extent of a wall may be covered by a tapestry without making the room seem crowded or oppressive. There is usually enough receding color to keep the design from obtruding into the room and the chromatic schemes are so marvellously harmonious and balanced that, like good Oriental rugs, they are adaptable and will go well in almost any surroundings. As a background for movable furniture no objection can be made to them. In the Beacon Street house we see them effectively used in both ways; in the vestibule they wholly cover the walls, in the drawing-room there is a wide free space at either side.

There is also another capacity in which tapestries may be employed—as a means of redemption and concealment

for architectural shortcomings. Several of the latter illustrations exemplify this use. The present temporary residence of George Howe, Esq., of Furness, Evans and Company, at Chestnut Hill, Philadelphia, is a brutally ugly structure of the Centennial vintage. Fortunately, the rooms are large and the ceilings high so as to admit of hanging tapestries and bringing together a wide variety of equipment. Thus, by means of judiciously disposed and interesting furnishings collected abroad not only has an unpromising foundation been thoroughly concealed but interiors of real excellence have been achieved despite all architectural handicaps. revival of the demand for tapestries has resulted in successful essays of American as well as European looms to produce acceptable fabrics inspired by ancient methods and patterns.

Another plainly evident and significant



tendency in the arrangement of interiors is the departure from straight period furnishing. A strict adherence to historical styles is desirable under some conditions and capable of eminently pleasing results but to stick to separate period precedents all the time without ever attempting any combination is like playing upon the various instruments of an orchestra severally in turn but never joining them in concert. This would be edifying so far as the quality of each instrument is concerned but would convey no idea of the wealth of tone and harmony when all were played together. For successful combination a knowledge of the period styles is essential, just as a knowledge of the tone, quality and capacity of each instrument is necessary for intelligent orchestration, but a wider range of possibilities to draw from immeasurably broadens the scope and opportunity of decorative treatment. The blending of elements taken from diverse sources requires far more skill and judgment than the execution of a one period scheme, and there is a mellowness and urbanity about a well done composite interior that amply compensate for any difficulty encountered in its achievement. There is flexibility and a degree of latitude for the introduction of many a delightful touch, thoroughly in accord with our cosmopolitan and complex culture, which a close following of rigid and somewhat arbitrary period conventions would altogether preclude. Italian mantel, an old Dutch painting to be set in a panel, a Flemish tapestry and an ancient Spanish cabinet may all be agreeably assembled in a room of French architectural affinities but it requires taste and discrimination to make the heterogeneous gathering effective. A sense of congruity, of course, must guide the work of amalgamation. "The attempt to yoke a gilt Louis Quinze chair to a Jacobean carved oak settle, or to put a wicker chair beside a formal Adam console cabinet, can never be anything but shocking." This is an extreme example and an ordinary perception of fitness would avoid similar maladjustment, but for the best results the more subtle relations must be carefully studied. For

an altogether composite interior, a sufficient binding note of unity may often be found in the architectural setting. Of this tendency toward composite furnishing, while the bond of unity is supplied by the architecture, many of the accompanying illustrations provide examples.

A third current tendency in the arrangement of interiors is observable in the practice of concentrating the decorative interest in spots and placing furniture in logical groups instead of distributing unrelated units in an almost random manner. Of course, units are used, but they are generally of sufficient importance, either in themselves or from the place given them to balance interest. We clearly see this tendency toward a logical grouping of furniture in the frequent arrangement of sofas, lampstands and small tables immediately around the fireplace, naturally the focal point of interest in a room. We can also trace discriminating arrangement in the general abandonment of the Victorian predilection for putting things in the middle of a room, around a centre table. Other examples, also, of a more thoughtful treatment might readily be adduced.

The tendency toward logical arrangement brings in its wake the suggestion for restraint and elimination of whatever is not in some way essential to the scheme of decoration. People so often yield to their acquisitive instinct and allow their rooms to become crowded with non-essentials that the work of arranging interiors has become largely a work of elimination. The accompanying illustrations indicate the prevalence of this reasonable restraint which permits the good qualities of each piece of furniture to be fully appreciated.

In the two libraries shown, that of the house in Beacon Street, Boston, and the other at Cogshill, St. Martins, Philadelphia, the bookcases are built in and given an architectural treatment in accord with the architectural genius of the rest of the house, thereby exemplifying the tendency to make built-in accessories such as shelves, cupboards and closets. fill a distinctly decorative function consistent with the general scheme pur-



GALLERY—RESIDENCE OF HARRY L. RICE, ESQ., DOVER, MASS. KIL-HAM & HOPKINS, ARCHITECTS.



LOGGIA-RESIDENCE OF W. S. AND J. T. SPAULDING, PRIDES CROSSING, MASS.

Little & Browne, Architects.

If the reader will look carefully at all the pictures of the Beacon Street house, it will be seen that not a single picture is visible and yet the walls are not at all bare or unfurnished in appearance. This is partly owing to the use of tapestries and partly to the intelligent employment of mirrors and sconces. But more than all else the architectural embellishment of the walls is responsible for the interest attaching to them without the agency of pictures. This absence of pictures does not indicate any lack of appreciation of their merit or of their valuable decorative function, but it does forcibly point out, in this particular instance, the great importance that wall decoration of a strictly architectural nature is assuming in the modern scheme of interior arrange-

The painting on the overdoor panel in the hall of the Beacon Street house amounts to the same thing as a picture in supplying a point of decorative interest, but its setting and method of application are wholly architectural. The four overdoor painted panels in the house at Mill Neck in Long Island are purely decorative and not pictorial in character and fulfill the function of embellishing and emphasizing the importance of an architectural feature of the room. The oval picture, set in the overmantel panel of the same room, has its own distinct and independent pictorial value, but vet. notwithstanding that fact, it also serves the architectural purpose of adding decoration to a prominant structural feature. In the placing of other empanelled pictures in similar positions much the same end is gained. Two birds are killed with one stone—the picture receives a worthy setting, dignified by architectural accessories, while it in turn contributes decorative interest where the architecture most needs it.

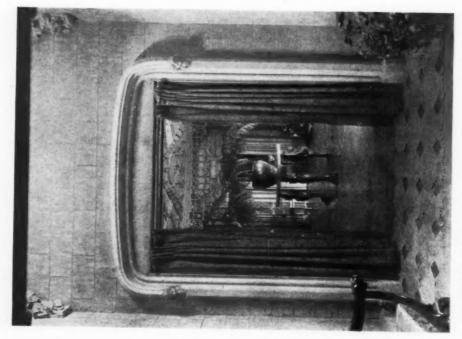
It is not to be inferred from the fore-



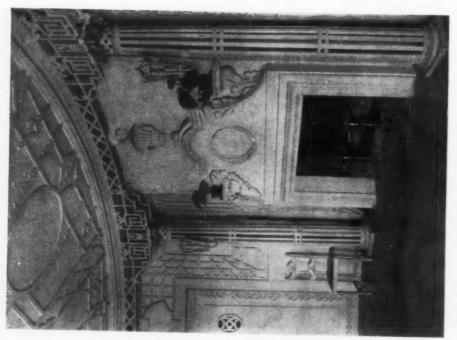
GREAT ROOM—RESIDENCE OF W. S. & J. T. SPAULDING, PRIDES CROSSING, MASS. Little & Browne, Architects.



LIVING ROOM-RESIDENCE OF DR. J. C. AYER, GLEN COVE, L. I. C. P. H. Gilbert, Architect. Interior Arrangement by W. C. Chase, Architect.



BREAKFAST ROOM DOORWAY-RESIDENCE OF C. E. PROCTOR, Little & Browne, Architects.



BREAKFAST ROOM FIREPLACE—RESIDENCE OF C. E. PROCTOR Little & Browne, Architects.



MUSIC ROOM—RESIDENCE OF C. E. PROCTOR, ESQ., GREAT NECK, L. I. LITTLE & BROWNE, ARCHITECTS.



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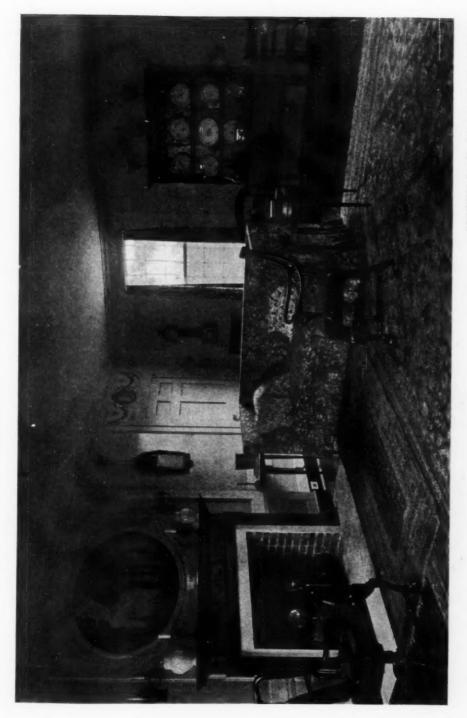
By Courtesy of Architectural Review, Westminster.
SALON IN A RESIDENCE BY SMITH & BREWER, LONDON, ARCHITECTS.



By Courtesy of Architectural Review, Westminster.
GALLERY IN A RESIDENCE BY SMITH & BREWER, LONDON, ARCHITECTS.



DRAWING ROOM FIREPLACE—RESIDENCE OF JAMES M. TOWNSEND, JR., ESQ., MILL NECK, L. I. HEWITT & BOTTOMLEY, ARCHITECTS.



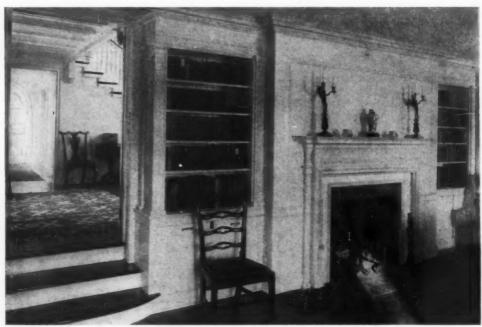
DRAWING ROOM—RESIDENCE OF JAMES M. TOWNSEND, JR., ESQ., MILL NECK, L. I. HEWITT & BOTTOMLEY, ARCHITECTS.



DRAWING ROOM—RESIDENCE OF JAMES M. TOWNSEND, JR., ESQ., MILL NECK, L. I. HEWITT & BOTTOMLEY, ARCHITECTS.



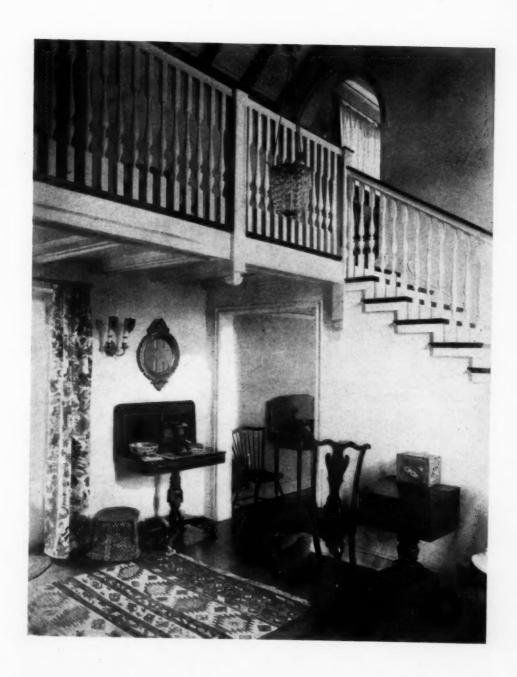
DINING ROOM-RESIDENCE OF JAMES M. TOWNSEND, JR., ESQ., MILL NECK, L. I. HEWITT & BOTTOMLEY, ARCHITECTS.



LIBRARY-COGSHILL, ST. MARTIN'S, PHILADELPHIA. Edmund B. Gilchrist, Architect.



STUDIO-COGSHILL, ST. MARTIN'S, PHILADELPHIA. Edmund B. Gilchrist, Architect.



going paragraphs that those who coincide with current tendencies of interior arrangement underrate at all the value of pictures or believe that the best mural adornments are archieved without them or that they should be kept altogether subservient to architectural exigencies. It is, however, to be distinctly understood that the best standards encourage the use of a few excellent and effective pictures in preference to a larger number of indifferent character. It is a grave mistake to have too many pictures, even pictures of unusual intrinsic merit, for pictures need room in which to be seen to advantage. Furthermore. it is unfair to a good picture to hang it in an unfavorable position, while to hang mediocre productions near a work of passing excellence is positive imperti-In a word, modern standards preach quality rather than quantity, and also insist on quality being given a fair chance to be seen to advantage, whereas a less discriminating age, from which we have happily emerged, was not particular about quality so long as the quantity seemed sufficient.

The greater attention now bestowed upon panelling, carving, plastering and other forms of interior structural embellishment indicates plainly that we are coming into our own again, architecturally speaking. For a large part of the nineteenth century the interiors of most rooms were merely rectangular plaster boxes, whose apertures for doors and windows were edged with graceless and vulgarly moulded trims, oftentimes made of expensive wood. The panelling of the doors was banal and the glazing of the windows was ugly and uninteresting. The decorative opportunity of the walls

was entirely missed.

Fortunately, we are now becoming more and more keenly alive to the riches of our architectural heritage. Whether we look at houses of the Tudor, Stuart or Georgian periods—the last named in either its British or American manifestations—we find a wealth of panelling and carving and, in much of the older work, decorative plaster craft, too, that gave the rooms interest and character and made them appear furnished without the addition of movable fittings.

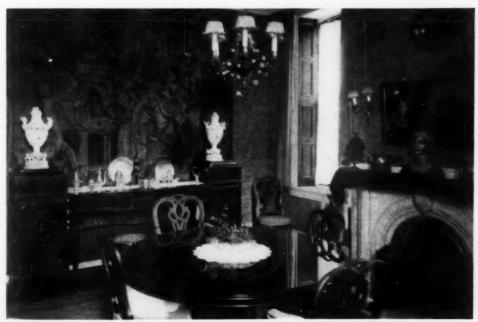
Mantels and overmantels, cornices, cupboards, doorways—all were treated with the architectural dignity due them. Of these possibilities we are now more fully availing ourselves to the great betterment of our interiors. In friezes and cornices, in refinement of mouldings, in overdoor and overmantel enrichments. in bookcases and cupboards and in panelling we are now quick to grasp and employ the varied resources afforded by carving, moulding and the grain and color of different woods when paint is not included in the scheme. The illustrations fully evidence this important

tendency.

Another tendency that is to be clearly seen in the making of interiors is the disposition to employ more fully the decorative resources allied to architecturemetal work, wood carving, glass painting and kindred accessory crafts. A growing appreciation of the artistic possibilities in cunningly wrought iron work, for instance, has led to the frequent use of the ironworker's creations for the railings of staircases, the grilles upon doors, candelabra, chandeliers and sconces. Not only is the graceful and satisfying design of such iron work to be considered, but the opportunities for its chromatic embellishment as well must be remembered, for both paint and gilding may be made to enhance the charm of form and add the enlivenment of color. Carving in the modes of the seventeenth and eighteenth centuries is more and more made use of to adorn with its rich intricacy the interior woodwork of houses designed in Tudor, Stuart or Georgian styles. In this field the scope of legitimate adornment is almost limitless, for there is scarcely any structural member for which wood is customarily employed where the carver's tools may not create some point of special interest. In the matter of painted glass for domestic use we are overcoming the prejudice that for so long a time confined the products of the glass painters' art to ecclesiastical and collegiate purposes. Recent interiors have shown that the rich hues of painted cartoons are eminently fitted to supplement the decorative scheme in oak panelled rooms with leaded casement windows and may also be judiciously in-



DRAWING ROOM-OWN HOUSE, CHESTNUT HILL, PHILADELPHIA.
George Howe, of Furness, Evans & Co., Architect.



DINING ROOM-OWN HOUSE, CHESTNUT HILL, PHILADELPHIA. George Howe, of Furness, Evans & Co., Architect.



DINING ROOM-RESIDENCE OF MRS. GENEVIEVE N. FULLER, DOVER, MASS.
Kilham & Hopkins, Architects.

troduced in other places with agreeable effect.

It is a distinctly hopeful sign, auguring well for the future, that on every hand are to be discovered evidences not only of greater discrimination, but of a growing sense of composition and consistency in the planning of interiors. tion of one color to another and the principles of successful combination, the harmonies of analogy and contrast in form and the general demands of a broad sense of fitness independent of a rigid adherence to period conventions, are considered with increasingly critical care. While such critical attitude on the part of the individual may sometimes complicate the problems of an architect or decorator, it is, nevertheless, to be welcomed as indicative of a deeper and more healthy appreciation of the importance of interior arrangement than in the past and as stimulative of conscientious efforts for worthy results.

From the foregoing matter it is clear that three lessons are to be drawn to insure the successful fruition of the tendencies noted. First of all, we must recognize more generally the close and natural relationship and interdependence of architecture and furnishing. Second, in order to attain satisfactory results, we must study this relationship carefully in each individual case and accord to architecture and the art of decoration each their full scope and measure of responsibility, scrupulously observing the principle of congruity the while. Last of all, we must recognize the necessity of entrusting to one creative agency the general scheme for the house and its interior arrangements so that the architect may plan both or that there may be, at least, harmonious collaboration between him and those who execute the interiors, whether they be professional decorators or deeply interested clients themselves.



FIREPLACE WITH SURROUND OF UNGLAZED FILIGREE TILE, CEMENT GROUND.



## TILE RESOVRCES IN SVRFACE EMBELLISHMENT



F all the arts or crafts accessory to architecture none is richer in diverse possibilities of both color and design than that of tile making. There is almost boundless scope for the application of tile embellishment and, so far, the surface of opportunity in that field has been scarcely more than scratched. We are really in the period of infancy of an art susceptible of notable development.

There is no part of buildings, public or domestic, where tiling, in one of its many forms, may not be fitly used for decorative or utilitarian purposes or both in happy combination. A careful study of the architectural employment of tile in the past cannot fail to convince us that we are backward in tile appreciation and have not fully waked up to the

realization of a valuable resource within our grasp. From an examination of the ancient buildings of Spain, Mexico and Persia we can learn much in the line of actual tile achievement by men who were masters in their application of the fictile art.

But archaeology or history are of little profit to us if they are merely retrospective and contribute no lessons of experience for our present guidance nor afford inspiration for new essays to be ventured upon by the aid of ingenious adaptation. The tile encrusted structures that excite our admiration for the labors of the ancient Persian, Moorish and Mexican craftsmen are invaluable examples of what the builders of other days could do, but, more than that, they are pregnant with suggestions of what we our-

selves may accomplish in a logical course of progress.

Because tradition, perhaps, does not sanction the use of tile except as a floor pavement with some particular style of

architecture, we should not permit our deference to long established usage to blind us to the opportunity for new adaptations of tile embellishment for the walls or roof. It is more reasonable and more in accord with the spirit of our age to gauge our endeavors in that respect by considerations of appropriate color and design united with their fitness for expression in a tile medium.

It is not the purpose of the present article, however, merely to direct attention to past glories of architectural faience or pottery, or to indulge in speculations regarding possible future performance, but rather to present a survey of actual present accomplishment in the field of architectural tile resources, resources that we may now readily avail ourselves of in the legitimate embellishment of both exterior and interior surfaces. Neither is it intended to dwell here upon the purely utilitarian aspect of tile possibilities.

Tile embellishment is the item of chief present interest, and as the decorative phase of tile using, therefore, has first claim upon our interest, the utilitarian phase will be consid-













ered only in so far as it may be combined with the decorative. This highly desirable combination, however, may frequently be arrived at, for occasions constantly arise

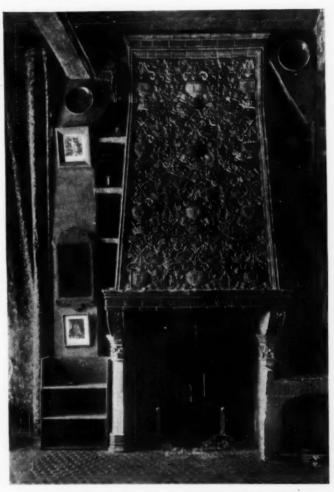
when sanitary requirements and artistic ideals may be simultaneously realized. This is particularly true with reference to color. Time and time again, where sanitary standards or convenience call for a smooth, flat, wholly glazed surface a strong note of interest may be added by the tone and variety of color. Then again in flooring where some special quality of surface is desired and it is not expedient to introduce specific decorative effects. an agreeable monotone in keeping with the environment can always be employed.

For exterior embellishment, the most essential qualifications for tiles to possess are proper color and durable glaze. Generally speaking, designs on tiles for exterior use do not constitute a consideration of great importance, for in the majority of cases the effect must be produced from a distance that would render complete patterns on individual tiles indistinguishable.

Bandings or masses of tiles in one or two or three colors, if judiciously used for exterior ornamentation and relief, may be relied upon to produce a telling and agreeable effect, of which much of the value will depend upon the manner of setting and the width of the mortar joints. Of course, for exterior use, the biscuit of the tile must be of such quality that it will not be affected by climatic conditions, and the glaze must present a durable surface capable of withstanding damage from the weather. If a pattern of any sort is required for outdoor purposes it will be visible and effective from a distance only if the several parts of the design are each composed of a number of tiles, the magnified pattern thus consisting of a large number of units in the manner of some of the old Mexican outdoor tile adornments. One of the accompanying illustrations shows how strikingly this method of treatment may be employed in the execution of a polychrome frieze for a large building.

But it is not only for decorative and pictorial friezes of this sort, on buildings of more or less

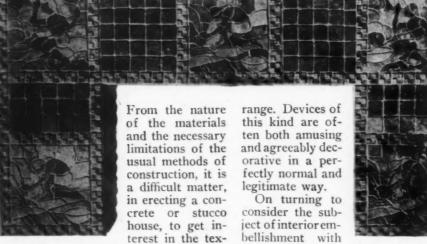
architectural pretension, that varicolored tiles afford a valuable resource. A practicable and desirable possibility for their employment is in the redemption of factory chimneys and smokestacks from utter ugliness. There is observable in many quarters a tendency to improve industrial or essentially utilitarian architecture and impart to factory buildings what architectural grace circumstances will permit. In not a few instances this laudable attempt has achieved substantial success, but in one particular there is oftentimes a noticeable and unfortunate lack. Smokestacks and chimneys pierce the skyline, gaunt



OVERMANTEL OF BROCADE TILE, CEMENT GROUND.

and graceless. By the addition of a moderate amount of tiling in bands or in some simple, bold design near their tops their whole aspect could be transformed at slight cost. The coloring need not be garish or obtrusive, and a modest effort in this direction will supply much needed relief, mitigate or destroy their unsightliness and give these present awkward structures something of the charm of minarets.

Another wide and welcome application of colored tile to purposes of exterior embellishment lies in relieving the monotony and baldness of stucco or concrete walls in domestic architecture.



ture of the walls, add the relief of string courses or mouldings and avoid a degree of austerity and harshness of general aspect. The whole uncompromising tone of such walls may be changed and the "repulsive concrete surface" robbed of its asperity by merely introducing an unobtrusive tile string course or moulding of

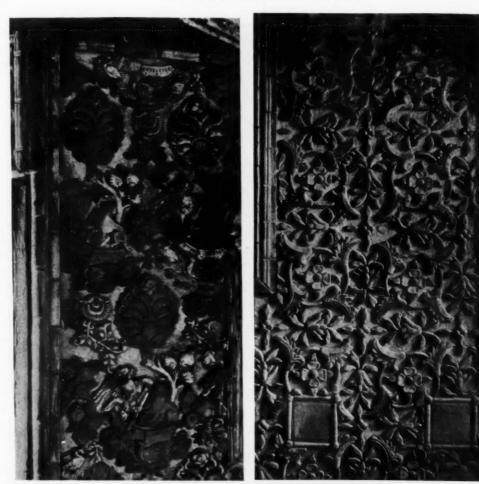
a contrasting but subdued color.

Here naturally occurs the question of the amount of color it is advisable to use for exterior enlivenment. The subject is broad and invites many points of view. We are unquestionably timid in our use of exterior color, and through our timidity doubtless miss many opportunities for employing chromatic relief to advantage. From a conservative attitude, however, it is safe to say that either a great deal of color ought to be used or else very little, and that where it will serve to emphasize structural lines. It is just this lack of emphasis, from which a great number of concrete buildings suffer, that properly disposed tile mouldings and string courses of subdued color are well calculated to relieve.

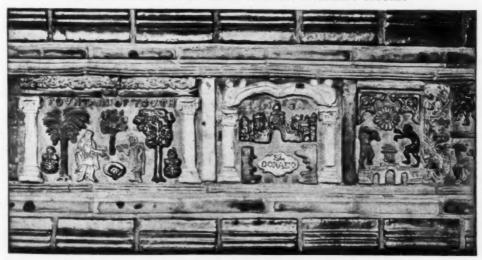
What was said in a previous paragraph regarding small patterned figures on single tiles for exterior use does not apply in cases where such tiles are to be used in an intimate way to lend a touch of interest to house walls, provided they are so placed as to be seen at close bellishment with

tiles we find an even richer field of decorative opportunity awaiting our examination. There is scarcely any place where they may not be used with telling effect-floors, steps, walls, ceiling or vaulting, all are susceptible of one form or another of tile enrichment. The foregoing is not a recommendation but merely a statement of possibilities. Good judgment, of course, must determine in each case the amount of such decoration and the place in which it is to be applied. The wide variety of uses to which tiles may be put necessarily implies a diversity of sorts suitable to the several occasions of their employment and some of these kinds we shall now pass in review, first, however, making a few observations of a general nature applicable to all instances.

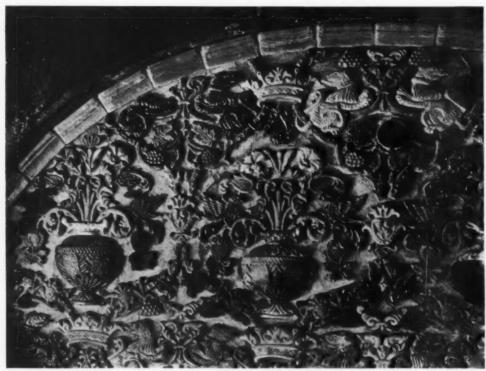
To begin with, it is of the utmost importance that the designer of tile decorations be thoroughly imbued with a tile or clay feeling, a feeling so sympathetic with and appreciative of the qualities of the materials that whatever he executes will inevitably be instinct with a vital quality that will insure its being an enduring source of pleasure and satisfaction. This clay feeling, this instinct for the fitness of things to be expressed in a tile medium, will avoid making attempts for the execution of which the material is unsuited.



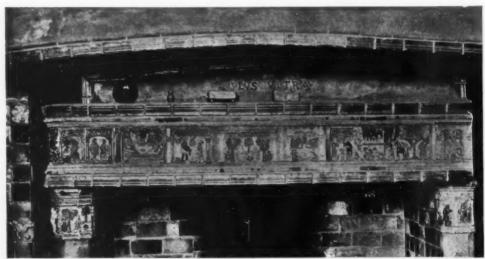
BROCADE DESIGNS OF UNGLAZED TILES SET IN CEMENT GROUND



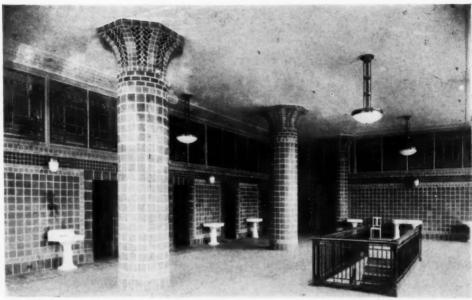
MANTEL DETAILS, FILIGREE TILE-FONTHILL, DOYLESTOWN, BUCKS, PA.



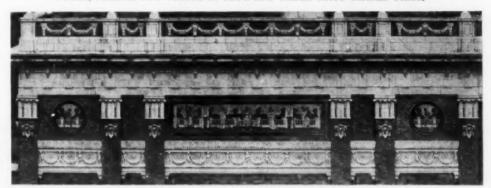
BROCADE DESIGN OF UNGLAZED TILE SET IN CEMENT GROUND.



MANTEL OF GLAZED AND UNGLAZED FILIGREE TILE IN CEMENT GROUND, FONTHILL, DOYLESTOWN, BUCKS, PA.



WALLS, PILLARS AND FLOORS IN BLUE AND GREEN MATT GLAZED TILES,



EXTERIOR FRIEZE IN POLYCHROME TILES,

Furthermore, this respect for the genius of materials, and the concurrent realization of both their limitations and capabilities, will foster a sincere reverence for their real dignity and nobility as well as preclude the possibility of doing violence to the spirit of the craft. Closely connected with the sense of fitness in tile expression, with reference to material, is the sense of fitness in matters of color and design. And along with a due appreciation of the properties and application of color and design must go sufficient architectural knowledge to preserve a sound balance in placing and a

just observance of fundamental architectural principles. The tile designer who possesses the fortunate union of the aforementioned qualities will in all probability be felicitous in the results of his work.

It is obvious from past experience that tiling for the embellishment of interiors may be fitly employed in three ways. It may form a complete encrustation of walls, and sometimes of floors and vaulting also, the tile surface either displaying a solid color or combination of several color masses or else an all-over recurrent pattern, varied occasionally, perhaps, if



FLOOR AND VAULTING IN POLYCHROME MATT GLAZED TILES.

inclination so dictates, by panels or cartoons whose continuity of design is carried out by the placing together of a number of specially executed single tiles. This latter method of treatment with allover patterns or occasional cartoon variations follows Moorish and old Mexican precedents and is susceptible of wonderfully rich effects. Where a single color is used, or plain tiles in several colors, much of the interest will depend upon the surface of the tile and its finish.

The second way of using interior tiling is to apply it for the sake of decorative emphasis to structural lines and the third way is to employ it as an enrichment for panels. In all three particulars modern tile-makers have achieved notable results and the accompanying illustrations well exemplify all three treatments.

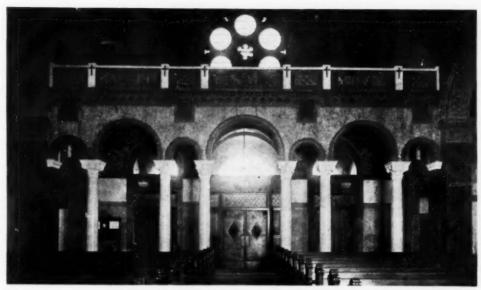
In one interior where the walls have been covered with undecorated tiles in

several colors, marked interest has been imparted by judicious chromatic disposal and variety. The practice of encrusting pillars with tiles from base to capital can scarcely be commended, however, notwithstanding historic precedent for so doing. A pillar should convey the impression of strength and unity. Its structural value should be obvious and the consideration of ornament should be subordinate. For this very reason the objection to pillars, and even more to beams, encrusted with tiles is that they carry no structural conviction but fill the mind with architectural doubts. The untiled piers in the church interior offer a pleasing contrast in this respect. There the tiles are kept where they belong by nature and the effect is far more convincing.

The same interior along with one or two of the other illustrations exhibits the use of concentrated tile ornament to emphasize structural lines, a thoroughly legitimate and commendable prac-



FLOOR IN POLYCHROME MATT GLAZED TILE IN ECCLESIASTICAL DESIGNS.



MURAL EMBELLISHMENT OF POLYCHROME MATT GLAZED TILE, '

tice, but the most interesting aspect of tile embellishment here shown, and the most significant from a decorative point of view, is its employment to relieve and adorn wall surfaces either in panels of considerable size or in small concentrated devices.

The newest developments in this last-named phase of mural decoration call for tiles of various shapes and sizes, determined by the design. In

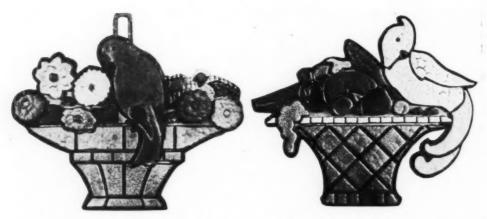
the brocade and filigree tiles at Fonthill a new principle is embodied. The decorative pattern alone consists of tiles, some glazed and some unglazed, moulded in varying degrees of relief and varicolored, while the ground is simply cement, either left its native gray or colored to suit the requirements of the occasion. In the brocade work the old



CONSERVATORY IN DULL GREEN MATT GLAZED TILE.

Persian idea of flat painted tiles has been translated into a new form of expression and incidentally the relief of shadow has been gained, thereby increasing the vitality of the ef-In the filifect. gree tiles, with their stiff, conventionalized subjects, the inspiration has been drawn from traditional sources and the designs adapted to expression in a new medium. With both the brocade and

filigree tiles a maximum of effect is gained at a minimum of labor, as the whole wall surface is not covered with tile but only the portion actually occupied by the pattern itself, which may be as close or as loose as the designer chooses. Both the brocade and filigree tiles are purely decorative in spirit and no attempt is made to introduce a pic-

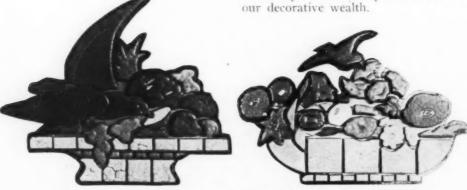


torial element with its perspective requirements, an attempt resulting from a misconception of the true function and genius of the material, which is fictile and plastic and not adapted to pictorial requirements.

So long as tile designs are confined to strictly decorative purposes the greatest latitude of execution is permissible. It is only when they trench upon the pictorial field that the limitations of medium at once become evident and create an impression of failure to attain the end aimed at. To hark back once more to precedent, we find in the most successful tile designs of the past that the purely decorative element and the presentation of conventionalized figures have been dominant and it is a sound principle to profit by the experience of earlier ages

in the adaptations we employ in the work of today.

In the four decorative panels from the Women's Luncheon Room of the Curtis Building may be seen the most recent expression of tile embellishment, so recent, indeed, that no name has as yet been given the method employed, although it might not improperly be called "stencil tiling" as the lines of cement separating the several tiles composing the design are like the bands of a stencil. Each bird, blossom or piece of fruit is a separate tile of distinct color. How rich, bold and lively is the polychrome effect the reader may readily imagine. This method of tile ornamentation is full of possibilities and promise for development and constitutes one more to be added to the list of valuable resources already enumerated which materially increase the potential store of



SET OF FOUR POLYCHROME MATT GLAZED TILES—WOMEN'S LUNCH ROOM, CURTIS BUILDING, PHILADELPHIA.

Edgar V. Seeler, Architect.



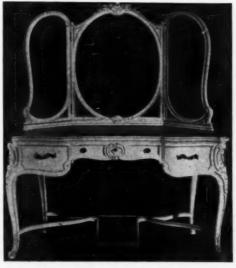
BOTH architectural needs and the requirements of interior decoration necessitate the reproduction of furniture in the styles of past mobi-

liary periods. It is manifestly impossible that there should be enough furniture remaining from bygone days to supply the enornous demand. Since a reproduction of the old models affords the only means by which this demand may be met, it is of supreme importance that the method of reproduction should be painstaking and accurate.

In most old furniture there is an inherent vital quality because it was well designed and honestly made, and hence its fitness is of a nature enduring far beyond the limits of the particular epoch when each suc-

> ceeding manifestation was the "last cry" of changing fashion. Absolutely accurate reproductions share this vital quality which creates such a permanent taste for furniture in the several period styles of the seventeenth and eighteenth centuries for. adornment of our homes, whether the styles be used singly or judiciously combined according to their essential affinities.





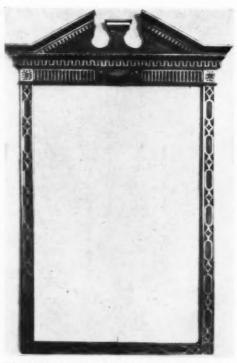
REPRODUCED LOUIS QUINZE DRESSING TABLE.

and accurate reproduction of old furniture for the needs of interior decoration is a perfectly legitimate and laudable thing, and reputable dealers will candidly tell their customers that such and such pieces are reproductions. Furthermore, reproductions of the best models by the master cabinet and chair makers of other days are much to be preferred for purposes of furnishing to some of the antiques that frequently obtrude themselves on the gaze. Not all the furniture makers and designers of the eighteenth century possessed the inspiration of a Chippendale, a Hepplewhite or a Sheraton. Some of the pieces produced by the lesser Georgian makers or, perchance, by country joiners, are graceless and clumsy and it would be a waste of money to buy such objects. The sooner they are consigned to oblivion the better, no matter what claims to antiquity they may have. To cherish them is simply to encourage a false taste for something that is artistically bad. In cases of this sort the general design, or, perhaps, under the circumstances, we had better say "scheme," may be the same as one sometimes used most successfully by Chippendale, but the proportions are faulty and ungainly, without balance and weak both structurally and from considerations of design.

The great danger to beware of lies in careless and inaccurate reproductions of which there are many. The surest safeguard against these is a thorough



REPRODUCED LOUIS QUINZE CANED CHAISE LOUNGE.



REPRODUCED GEORGIAN GILT MIRROR FRAME.

knowledge on the part of the purchaser of the style of furniture he is about to buy and such knowledge may be obtained by a careful study of reliable furniture books, by visits to museums and comparison with pieces in their collections, but, above all, by a habit of close and constant observation with due heed to contour and the minutiae of or-

namental and structural detail. There can be no valid objection made to honest and straightforward reproductions, but specious imitations made on purpose to deceive the unwary and undiscriminating are unfaithful and libelous to the patterns from which they purport to be copies and deserve the most unqualified censure. In order both to detect these pieces of dishonesty and to be able to appreciate fully the meritorious reproduction, it is necessary to study and observe widely and cultivate the habit of

discrimination.



FIG. 1. WHEN A BEAUTIFUL GLOBE IS OVERLIGHTED ITS PICTORIAL VALUE IS DESTROYED.



NTERIOR decoration, to be appreciated, must be seen; and at night artificial light is the revealing agent. The thing which we must strive to avoid in lighting is monotony. Of course good decoration prescribes a conformity with reference to period design in lighting fixtures; but it is not sufficient that a lighting fixture should harmonize perfectly with its environment, for if it is glaring and offensive to the eye, its relative value as a decorative symbol is destroyed. Fully eighty per cent. of fixtures which reveal the best work of the decorator are so offensively predominant that one is actually annoyed by their glare. This is because the manufacturers of lighting fixtures have failed to keep in step with the development work of the illuminant manufacturers, and by adhering to obsolete mechanical arrangements based upon

the use of small-sized lamps have been greatly handicapped.

It is almost impossible to realize what tremendous improvements have been made, even within the past few months, in the way of obtaining more light without greatly increasing the size of the lamp bulb. This is graphically represented by the improved 500-watt mazda lamp; compared with a cluster of lamps, the one lamp gives as much light as forty-six sixteen-candle power carbon lamps, at five cents an hour, as against twenty-three cents. The particular significance of this to the interior decorator is that such a lamp makes it much easier for him to realize his ideals in the way of color of light, without exceeding the cost limit prescribed by those clients whose enthusiasm is restrained by economic considerations.



FIG. 2. SMALL LAMPS ENABLE ONE TO RE-VEAL OBJECTS IN A SUBDUED LIGHT.

The purpose of this article is to describe a new method whereby any one can determine the most effective lighting for an interior before the lighting fixtures have been purchased. We must first review some of the conventional forms of lighting which are in vogue, so that the effectiveness and adaptability of the method may be fully appreciated. The use of small lamps is almost entirely responsible for such lighting as Fig. 4. The designers seem to think that it is necessary to place a large number of small lamps in such a fixture (Fig. 4). Then, realizing that there will not be enough light, they use glassware which is too thin, causing over brightness, or else ground glass that reveals the location of every lamp by a bright spot. The result of the combination of small lamps with such glassware is a glaring, over-brilliant fixture, which is utterly incongruous and physiologically offensive. Such a fixture has neither beauty nor usefulness, and, owing to the lack of light where it is required, side lights are called upon to supply the deficiency. This they invariably fail to do, for if they are bright enough to contribute any useful light, their individual brightness is

too great on account of their being directly within the visual field. It is only when the side light is shaded and so reduced in brightness that it can be regarded comfortably, that it possesses any value as a decorative symbol.

The correction lies in substituting one large lamp for the small ones and obtaining as a working base a tremendous quantity of light at a greatly reduced cost. It is then possible to surround the single lamp with a color modifying device in the form of a cylinder of colored glass, which will eliminate the harsh white light effect without reducing the quantity of light too greatly. As a result the lantern (Fig. 4) would give ample light without sacrificing the pictorial value of the side lamps, which would be restored by using very small lamps for the sole purpose of expressing the character of the glassware and fixture. Treated in this way, such lights contribute greatly to the effectiveness of a room, provided their arrangement is in sympathy with architectural conditions.

In some cases it is necessary to effect a compromise between ceiling and side lights by an arrangement which is



FIG. 3. LIGHT USED IN THIS WAY HAS UNLIM-ITED DECORATIVE POSSIBILITIES.

neither one nor the other (Fig. 1). Here, pendant globes are higher than side lights and lower than ceiling lights. Their beauty is greatly impaired by the noticeable placement of the lamp within. Being considerably smaller than the lantern of Fig. 4, these globes represent a class requiring special treatment; and here again the larger-sized lamps can be used enclosed within colored cylinders, ventilated of course. Such cylinders, which are closed at the lower end and perforated for ventilation, can be used in many fixtures to hide the lamps and give color modification and afford a permanent and flexible means of eliminating harsh, white light effects. All glass makers supply them.

Some fixtures require the use of small lamps, we are informed by the fixture salesman, and Fig. 10 represents such a type, the object of which is to illuminate the room in a general way. If it were not for the light walls and ceiling such a fixture would fail to do even this. I have succeeded in adapting large-sized mazda lamps to fixtures of such a type, so that the lamp is concealed within the central portion of the fixture within a reflector which directs the light upon the

ceiling. Small cones of opal glass were placed within the outer globes and the light diffused downwards from the ceiling was in turn diffused from these cones and gave one the impression that the globes were actually lighted. In this way the objection which has been raised so frequently regarding the unnatural effect of a dark fixture hanging from a bright ceiling is overcome. It is to be hoped that manufacturers of indirect lighting fixtures will adopt this idea, offering as it does a radical departure from either the indirect or the so-called semi-indirect lighting.

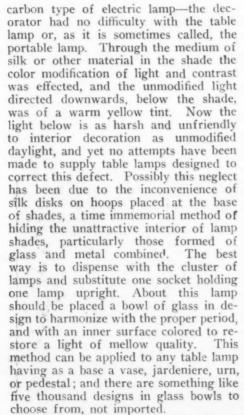
It is certain that no problem of interior lighting can be solved without at least two different lighting effects. In almost every room there are occasions when one desires to reveal the whole interior. At other times a touch of light here and there affords a welcome relief. The changes which have occurred in commercial lighting attendant upon the increased economy of illuminants have had a great deal to do with this necessity for subdued light, and table lamps afford the conventional means of obtaining it. When electric lamps gave a yellow light in the days of the obsolete and expensive



FIG. 4. GLARING LIGHT MAKES IT IMPOSSIBLE TO SEE AND APPRECIATE HANDSOME LIGHTING FIXTURES.



FIG. 5. A GENERAL LIGHT BECOMES TIRE-SOME, BUT IS CONVENIENT AT TIMES.



It has been urged by many architects and decorators that the improved mazda lamps of the larger type do not lend themselves gracefully to fixtures of the indirect or semi-indirect type, owing to the projection of the lamp base and socket



FIG. 6. A DESIRABLE VARIATION SUGGES-TIVE OF REPOSE.

above the bowl of the fixture. This criticism is specious only with reference to lamps of the very largest size and to the special fixtures which have been designed to meet commercial requirements. A typical indirect fixture of a shallow bowl type is illustrated by Fig. 11, where the wires conducting the current to the lamps are stretched parallel with the chains. This arrangement is much preferable to the central drop cord terminating in a socket. The improved type of large mazda lamps will soon be designed so that they can be burned in an upright position, thereby obviating the necessity for the pendant socket, but in the meantime the drop cord, at least, can be eliminated by securing supporting arms of metal, placed edgewise so that no shadow is projected by them on the ceiling and secured or anchored to the interior of the bowl near the chains, intersecting and holding the socket firmly. The particular advantage with larger lamps is fewer fixtures and less monotony and expense.

The same applies to semi-indirect fixtures. Fig. 8 illustrates the perfect concealment of all wires and sockets; while, at the right, the smaller fixture is a glaring exception. Some fixtures must of necessity be so shallow that they cannot accommodate the improved type of lamps (Fig. 7), and in large rooms it is generally possible to supplement their light with other lamps concealed within cornices or other formations. Wherever white cloths are used on tables these aid

in bringing out the detail of opaque indirect fixtures. which is more or obscure in rooms with dark floor coverings. In other words, with indirect or other kind of lighting the light directed downward is redirected upward again by the floor; hence, the lighter the floor, the more light will be direct-

ed celingward. Practically the only kind of light which is directly exposed to the eye by the interior decorator in these days is the candelabra lamp. Even in such a room as Fig. 9, with no dark hangings it is inadequate, failing in its resemblance to a candle, and in its illuminating function.

In the glass of the door (centre) appears the reflection of the ceiling fixture. This is another case where a large lamp could be used to advantage, hidden in the body of the fixture and the candle lamps subordinated in size and given due emphasis by using very small lamps to give the impression of candles. These small mazda lamps can be used to give a delicate emphasis to certain objects of

decoration. The old French clock (Fig. 3) affords an example of these possibilities which are only limited by one's imagina-

tion. There is no fire risk in arranging lights in this way, for, like the very large lamps, the miniature ones have enjoyed the same improvement. and there are devices, known as transformers, which can be readily secreted and inexpensively installed. These reduce the electric current to such low tension



FIG. 7. SUCH BOWLS ARE TOO SHALLOW TO CONCEAL LARGE LAMPS.

that fine, silk-covered wires can be used to reach any point. Fig. 2 shows that sometimes a delicate touch of light which just barely reveals a painting is an agreeable change from a searching exposure, and another little lamp gives a touch of life to a sprig of blossom all creating atmosphere. The pleasing effect

of subdued light is shown by Fig. 6, which should be compared with Fig. 5. The absence of a ceiling fixture is quite noticeable and agreeable. The table lamp supplies both the subdued and general lighting, the latter emanating from a reflector concealed within the lamp shade.

These two pictures decisively voice the necessity for at least two kinds of lighting in an interior. It is a mistake to attempt lighting which has as its object the perpetuation of daylight conditions. An engineer has been experimenting with the object of lighting a room at night as it is lighted during the day—through the windows. But instead of refining the light and softening it, he aspires to bring to an interior all the harshness of the mid-day sun. It is rather difficult in lighting or any other art to improve upon nature's plan. We

have day and night, and from a decorative viewpoint man should try to make a substitute for daylight at night, which aids in suggesting the element of repose; and it is futile to persist in turning night into a natural day.

All theory is more or less devoid of interest except to humorists, and the opinion which



FIG. 8. SEMI-INDIRECT LIGHTING WITH CONCEALED LAMPS.



FIG. 9. MINIATURE LAMPS IN IMITATION OF CANDLES FAIL OF THEIR PURPOSE.



FIG. 11. INDIRECT LIGHTING OF CONVERTED TYPE, WHICH TENDS TO BECOME MONOTONOUS.

is worth anything is the one which can be proved correct by anyone. The accessories are within the reach of all—an old tin pail, an improved mazda lamp (750 watts size), and last but not least several feet of electrical conductor lamp cord with a mogul socket at one end and an attachment plug at the other. In addition, supply yourself with some colored gelatine film, yellow, amber, blue and green. Take this outfit to some interior the



FIG. 10. AN UNDESIRABLE FIXTURE WHICH CAN, HOWEVER, BE READILY IMPROVED.

light in which is still an unknown quantity, although the character of the system may have been tentatively chosen. Do not begin operations until the interior decorations are complete except for the lighting fixtures. The object of the experiment is to determine what effect suits you best, and this is accomplished by placing the lamp in the pail (in its socket) and placing the pail at such a height that the lamp cannot be seen by a person of average height. Then plug in the socket at the other end and note the white light effect. The harshness and garishness of the thing will appall you. Try the amber and note the transformation. You may find the amber too full a color, and if so, try several folds of yellow. Try all the other colors too, and when you have attained the desired effect, take the film to the glass-maker and obtain glass plates or cylinders which, when placed over the lamps in your fixtures, will duplicate the result of your experiment. You may find, and probably will, that it is very pleasing to have some different colors in various parts of the room, and this can be accomplished by concealing your lamps and reflectors within urns, vases, or pedestals, in a way different from the purely conventional.

## PORTFOLIO OFCVRRENT ARCHITECTVRE



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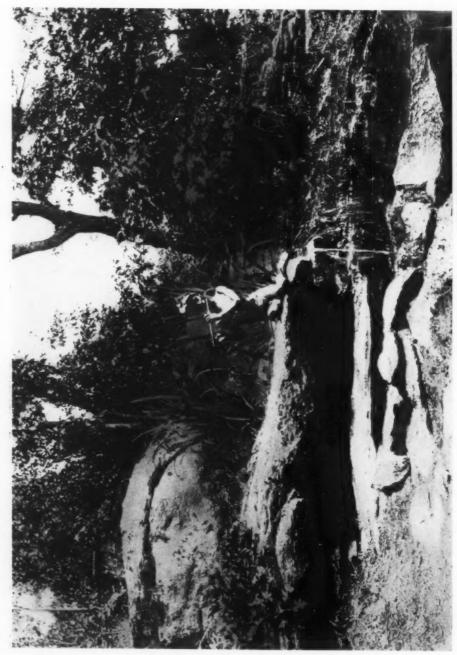




PERSPECTIVE AND FLOOR PLANS-HOUSE OF W. C. WALKER, HARTFORD, CONN. A. Raymond Ellis, Architect.



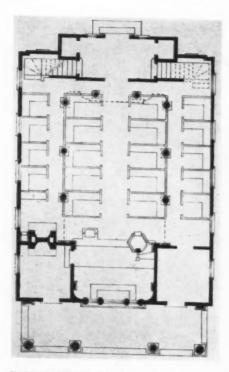
HOUSE OF W. C. WALKER, HARTFORD, CONN. A. RAYMOND ELLIS, ARCHITECT.



THE PIPING BOY FOUNTAIN IN GARDEN OF MRS. JOHN HAYS HAMMOND, GLOUCESTER, MASS. MRS. GAIL S. CORBETT, SCULPTOR.



THE PIPING BOY FOUNTAIN IN GARDEN OF MRS. JOHN HAYS HAMMOND, GLOUCESTER, MASS. MRS. GAIL S. CORBETT, SCULPTOR.







ALL SOULS' IN THE EAST, UNITARIAN UNIVERSALIST MEETING HOUSE, SUMMIT, N. J. Joy Wheeler Dow, Architect.



View of Pulpit and "East Window," from Balcony.

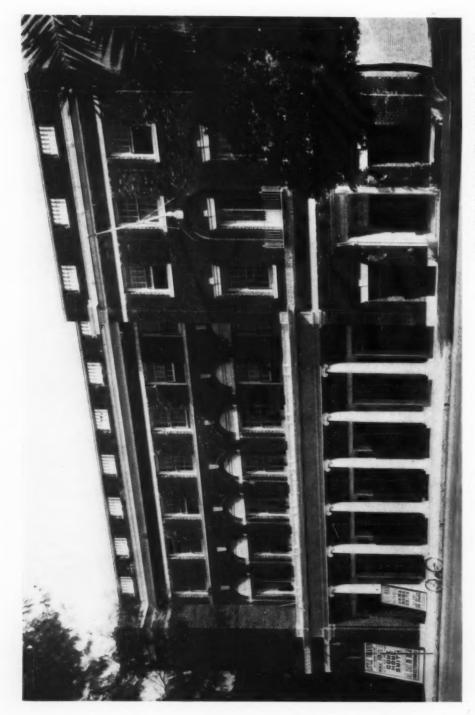




Detail of Pulpit. Fireplace Under Gallery.

INTERIOR VIEWS, ALL SOULS' IN-THE-EAST, SUMMIT, N. J.

Joy Wheeler Dow, Architect.



THE LITTLE THEATRE AND EGAN SCHOOL. OF MUSIC, DRAMA AND ART, LOS ANGELES, CAL, FREDERIC S. McCULLOUGH, ARCHITECT.



## The Public Fountains of Nuremberg Survivals from the Middle Ages and the Renaissance Period =-



THE fountains of the middle ages and of the Renaissance had a far more important function than those of our own time. Instead of being purely monumental, they formed the main water supply of the people, for piping in houses is an altogether modern institution. Even today, in many communities a little off the beaten track, the public fountains are the only available water supply, and in the open markets of the cities of Europe this is almost invariably the case.

Nuremberg, in particular, possesses a remarkable collection of public fountains, including several of a type that is almost unknown elsewhere. These consist of a bowl, supported by a pedestal and surmounted by a high railing of wrought iron. In the center is a small figure, the source of the water. Alongside is a support for the vessels into which the water is to be conveyed. In order to make the supply of water accessible, without a continual overflow on the pavement, and without interfering with the railing, a very curious device is employed. This consists of an iron tube, mounted on a swivel, so as to swing in a vertical plane. The end inside the railing widens into a sort of scoop, upon which the water always flows. But the tube is so weighted that it points upward when not in use, and the water runs out by a hidden overflow inside the bowl. To draw water it is tilted down, and the water, falling on the scoop, runs down the tube and into the vessel placed to receive it.

The best known of the fountains of this type is the Gänsemännchen, in the little goose market back of the Frauenkirche. In accordance with the nature of the market, the sculptor, Pancraz Labenwolf, represented the fountain figure as a peasant carrying a goose under each arm. Streams of water issue from the beaks of the geese, in addition to two spouts on the pedestal supporting the statue. Although this is a work of the sixteenth century, and altogether Renaissance in handling, its naïveté of spirit shows how closely it approaches the Gothic models. The railing, with its suggestion of buttresses, is somewhat more Gothic than the fountain itself, for while sculpture was one of the first arts where the Renaissance influence was visible in Germany, smithery was one of the last. One finds grilles of a decidedly Gothic design on seventeenth century buildings whose architecture is altogether classic.

The bagpiper fountain is very similar in design, although the ironwork of its railing is somewhat richer. The figure, however, is far from having the same charm.

The Hansel fountain, in the first court of the hospital, also belongs to the same type, although of somewhat larger size. Its elaborate iron railing is continued to form a canopy supporting a flag. Other fountains of the same type have been erected in modern times, the best of them being the vulture fountain at the west end of the town, designed by Leistner in 1906. The Grübel fountain, with a statue of that local personage, is decidedly less pleasing.

The versatility of Labenwolf is shown by the little fountain in one of the courts of the Rathaus, from his designs. This consists of a bronze bowl with a Doric column in the center, above which a group of marine monsters is surmounted by a bambino holding aloft a flag. The pedestal bears the date 1557, cast in the metal, and although this work is almost contemporaneous with the Gänsemännchen, it represents a far more Italianized and less indigenous phase of the Renais-



THE HANSEL FOUNTAIN, NUREMBERG.

sance movement. It is, however, most pleasing in effect. This fountain, it may be noted, is purely monumental, since no facilities for drawing water are provided. In another court of the same building is the Apollo fountain, equally monumental in character, erected by Peter Vischer and his son, Hans, in 1532. In this work, despite its early date, no traces of Gothic influence remain. The figure of Apollo is one of the finest German sculptures of its period, and the whole of the bronze work is very superior in execution to the famous shrine of St. Sebald, an earlier work of the Vischer family, in the adjacent church.

Of the Gothic period Nuremberg contains few remains, and its generally Gothic air is due to the continuance of the tradition into the period of the Renaissance. The only Gothic fountain of any importance is the Schöne Brunnen, in the main market place. This large and very elaborate work, of the four-

teenth century, whose design is ascribed to one Master Heinrich, is adorned with a great number of statues, and the whole is painted in colors. This fountain has been entirely rebuilt in modern times. and the painting restored after a drawing of the sixteenth century. Whether or not this represented the original colors correctly may be questioned, for the actual color effect is hard and without brilliancy, and by no means in the tonality usual in the middle ages. It seems certain, however, that the fountain was painted in some manner, for traces of color may still be seen on the statues of the original structure, now in the Germanic Museum. The rebuilding was rendered necessary by the ruinous condition of the original, for the soft sandstone of which it was built does not wear well, and most of the Gothic and Renaissance monuments of Nuremberg have required restoration to a greater or less extent, including nearly all the foun-



FOUNTAIN IN THE RATHAUS, NUREMBERG.

tains. This restoration is, nevertheless, to be regretted, because of the inevitable loss of authenticity and the look of newness it produces.

The railing of this fountain is of later date than the structure itself, being sixteenth century in design, though partly restored in modern times. The water spouts, four in number, have the form of veritable swivel guns of the Renaissance, and are decorated with figures of children, similar in type to those at St.

Sebald's. It seems, therefore, altogether probable that the typical arrangement with iron railings and tilting water spouts was not adopted in Nuremberg until the period of the Renaissance. The absence of other Gothic examples, however, renders the demonstration of this hypothesis almost impossible.

The Tugendbrunnen, near the church of St. Lorenz, executed by Benedikt Wurzelbauer about 1585, suggests, by its pryamidal composition and its octagonal plan, a possible inspiration from the Schöne Brunnen, but its character is alto-

gether different. Figure sculpture, of an advanced Renaissance character, plays a far more prominent part than in the earlier example, and the architecture that forms its setting is quite Italian. A low railing surrounds the fountain, but without means of drawing water, though these may have originally existed. Their omission is perhaps explained by the existence of two smaller fountains in the same square, which seem to be of an earlier period.

A point of detail worthy of note is the comparatively small scale of all these fountains. Even when the whole forms a composition of considerable importance, the individual figures are never life-size, being usually only from two to three feet high.

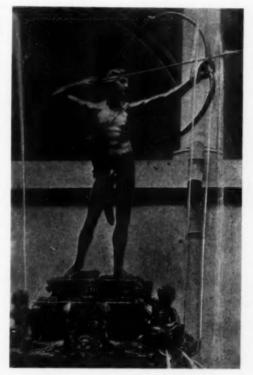
The Neptune fountain, in the market place near the Schöne Brunnen, is a modern copy of a seventeenth century original. This original, cast by Schweigger and Ritter, seems never to have been

erected in its intended place. It is now in Russia, at the Peterhof palace near St. Petersburg as the inscription on the copy in Nuremberg relates. This fountain, whose green patina is very effective in its surroundings, completes most pleasingly the ensemble of the marketplace, dominated by the broad gable the Frauenkirche and more distant towers of St. Sebald's.

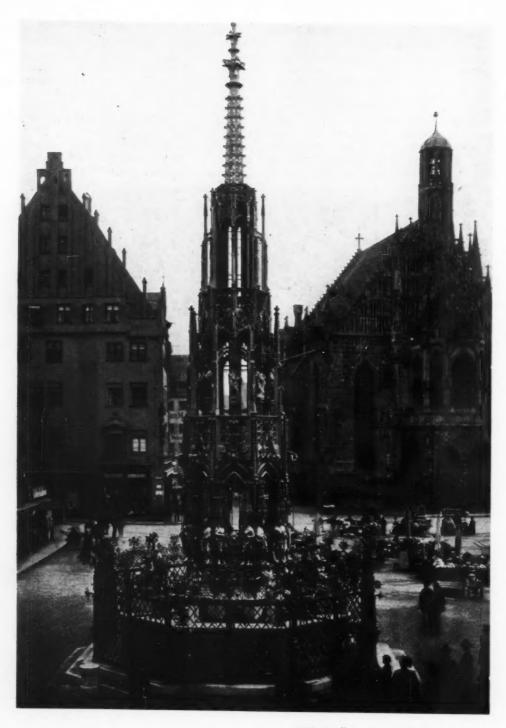
While the Neptune fountain is Italian in design, it is by no means a copy of any particular fountain in Italy. It retains, moreover, in the details of its decoration indications

of a distinctly Northern influence. The Triton fountain in the Maximilian-platz, of a somewhat later date, is more foreign in character, being an obvious copy of Bernini's Triton in Rome.

While the later Renaissance was a period of slight artistic activity in Nuremberg—a fact not altogether regrettable—modern times have witnessed a new prosperity. Among the best works it has here produced is the little fountain



THE APOLLO FOUNTAIN, NUREMBERG.



THE SCHÖNE BRUNNEN, NUREMBERG.



THE GÄNSEMÄNNCHEN FOUNTAIN, NUREMBERG.



THE NEPTUNE FOUNTAIN, NUREMBERG.



THE TUGENDBRUNNEN, NUREMBERG.



THE BAGPIPER FOUNTAIN, NUREMBERG.

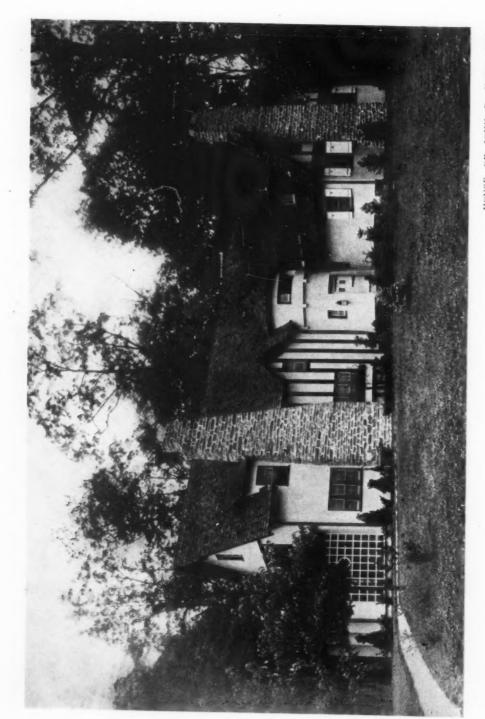
in the Hefnersplatz, erected by Meissner in 1905 as a memorial of Peter Henlein, the Nuremberger who is supposed to have invented watches, and who is thereon represented as a watchmaker in the costume of the sixteenth century, on a pedestal with a globe inscribed with the hours, and suggesting the form of the "Nuremberg eggs," the first watches of which a record has been preserved, and probably the first ever made.

Another example of the same date is the Minnesinger fountain, by Kittler, a remarkably quaint design, hexagonal in plan, erected at the entrance to the Prater, a little triangular garden, just outside the old city walls. The fountain is of stone, with figures and ornaments of bronze, and is altogether modern in spirit, except for the figure of the medieval musician which forms the crowning feature. The ingenious manner in which a very little water is made to produce a very great effect is noteworthy, all the water being made to serve three times.

The other fountains to be found in Nuremberg are of no great artistic merit. The monumental fountain in the Melancthon Platz is more curious than beautiful, being triangular in plan, with a seated figure at each corner. The fountain in the Plärrer is even less meritorious, and the small modern fountains in the streets are purely utilitarian.

It is interesting, however, to note the distribution of the old fountains. Without exception, they lie near the River Pegnitz, which traverses the city, and are situated on low-lying sites. On the castle hill no fountains are to be found. It would seem that the water supply is such as to render their use impossible in this quarter, where the only remaining source of ancient origin is a well over three hundred feet in depth, cut through solid rock. If this was indeed the only water supply of that quarter, as well as of the castle itself, it is scarcely remarkable that the ideas of sanitation in the middle ages were not altogether in accordance with those of the present.





HOUSE OF JOHN R. HOYT, ESQ., GRENWOLDE, GREAT NECK, L. I. CARETTO & FORSTER, ARCHITECTS.





## Suburban Houses Caretto & Forster



DETAIL-HOUSE OF JOHNE HOYT, ESQ.
AT GRENWOLDE, GREAT NECK, L I



REAR VIEW-HOUSE OF CHARLES W. BRAZIER, ESQ., GRENWOLDE, GREAT NECK, L. I. Caretto & Forster, Architects.



HOUSE OF WALTER J. VREELAND, ESQ., GRENWOLDE, GREAT NECK, L. I. Caretto & Forster, Architects.

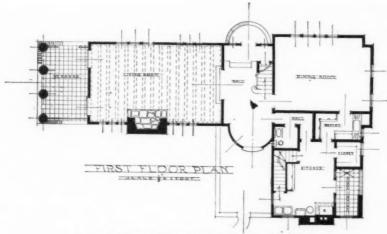


ENTRANCE DRIVE-HOUSE OF CHARLES W. BRAZIER, ESQ., GRENWOLDE, GREAT NECK, L. I. Caretto & Forster, Architects.



HOUSE OF CHARLES W. BRAZIER, ESQ., GRENWOLDE, GREAT NECK, L. I.

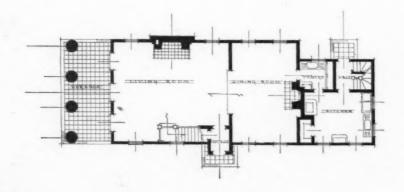
Caretto & Forster, Architects.



PLAN OF HOYT RESIDENCE, SHOWN ON PAGE 456.



PLAN OF VREELAND RESIDENCE, SHOWN ON PAGE 458



PLAN OF BRAZIER RESIDENCE, SHOWN ON PAGE 459.



ENTRANCE DETAIL—HOUSE OF WALTER J. VREELAND, ESQ., GRENWOLDE, GREAT NECK, L. I. Caretto & Forster, Architects.



SERVANTS' ENTRANCE—HOUSE OF WALTER J. VREELAND, ESQ., GRENWOLDE, GREAT NECK, L. I.

Caretto & Forster, Architects.



WEST SIDE OF RITZ HOTEL, LONDON, VIEW FROM GREEN PARK.



CORRIDOR IN RITZ HOTEL, LONDON.



## TWO METROPOLITAN LONDON HOTELS

THE RITZ AND THE WALDORF

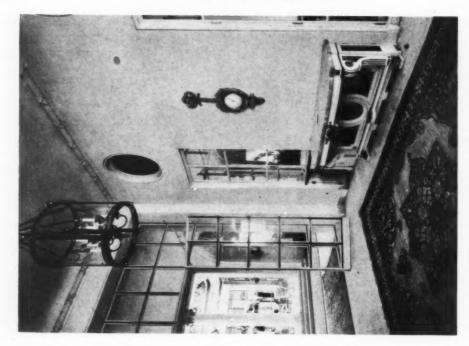


OWEVER modern and luxurious a hotel might be, it would be unreasonable to expect it to meet the conditions which we usually associate with the word "home." well-organized private residence, with its individualistic atmosphere, due to pictures and books and the many other treasures to which the occupant and his family are attached, is one thing; a hotel, designed to satisfy the temporary and purely material needs of people in general, is another. Yet it must not be forgotten that they possess one very important feature in commoncomfort; and in the newest hostelries of the world's great cities the bodily requirements of sojourners are now so well looked after that we not infrequently hear it stated that, on the whole, hotel life is preferable to living in a private house, where domestic worries sometimes more than counterbalance the advantages of homely privacy.

Especially in London has a very high standard of hotel construction been attained, being notably exemplified by the Waldorf and the Ritz. Both are in very central positions; each possesses noteworthy features from the point of view of its exterior and interior architecture; and as regards the question of comfort each has such good points that the difficulty is to choose between them. One's impression, indeed, after a careful study of these two hotels, is that the highest possible degree of excellence has been reached for the time being, and that further progress in the furnishing, ornamentation and general interior arrangements of the temporary homes of travellers must necessarily be very slow.

The Waldorf Hotel occupies one of the finest sites in London, the broad new crescent connecting the Strand with Kingsway. Its architects were A. Marshall Mackenzie and Son.

The facade facing Aldwych is of Portland stone, on a basement of Aberdeenshire granite, and it will be noticed that the style is that of the Louis XVI period. This style has, indeed, been carried out throughout the hotel. Architecture, decoration and furniture being all in the same style, there is a harmony about the Waldorf which is most pleas-

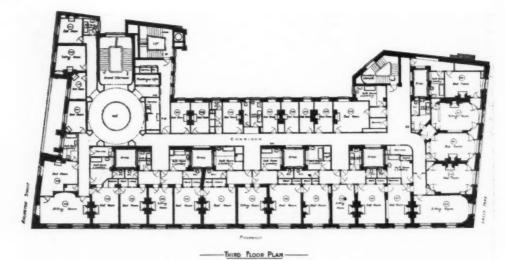


ENTRANCE HALL FROM PICCADILLY, RITZ HOTEL.



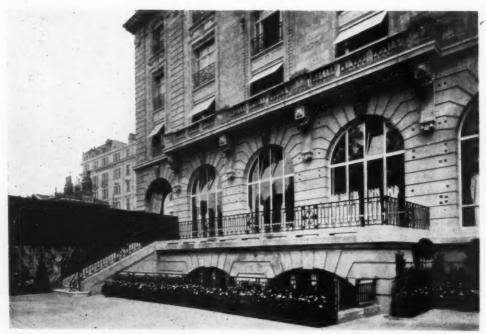
A BEDROOM IN THE RITZ HOTEL, LONDON.



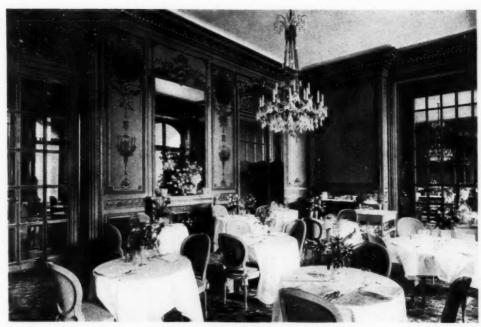


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TYPICAL FLOOR PLAN IN THE RITZ HOTEL, LONDON.



.WEST TERRACE OF THE RITZ HOTEL, LONDON.



MARIE ANTOINETTE ROOM, RITZ HOTEL, LONDON.



GREAT GALLERY OF THE RITZ HOTEL, LONDON.

ing. On looking at the accompanying plan of one of the floors, it will be seen that the building is similar to a French private mansion, the Palm Court representing the courtyard. Around this are ranged the public rooms. A special feature of the ground floor is that there are no passages.

The Palm Court is 80 feet by 60 feet. The total area covered by the hotel is 180 by 180 feet; and I may mention, en passant, that the ground rent is a little under two dollars a foot per annum. It is rented from the Duke of Bedford on the usual ninety-nine years lease.

The building consists of a skeleton of steel standards and girders, with an outer shell of stone and brick. The floors are of ferro-concrete covered with hard wood boards; the roofs are of the same fire-proof material, with a covering of lead and slates. In the case of the bathrooms the floors are covered with a new flooring substance which has the advantage of being warmer than marble or tiles and better as a non-transmitter of sound.

There are four hundred letting rooms in the hotel—bedrooms and parlors combined; and no fewer than one hundred and seventy-five bathrooms. On the York Street and Aldwych sides the streets are broad and extremely well lit: whilst on the Aldwych Theatre and Waldorf Theatre sides there are broad Both these theatres are low buildings, so that next to no light is cut off from the rooms and apartments.

Considerable attention has been paid to the ventilation of the Waldorf Hotel. A 40-inch fan extracts the vitiated air from the grill-room, lounge, restaurant and other public rooms and carries it up a vertical shaft to the roof. The kit-

chen is similarly ventilated.

Having made a very careful inspection of the kitchens of the hotel, I can say without hesitation that they are the best lit and fitted up in London. The central range is one of the largest in the metropolis-24 feet long by 6 feet wide. The larders are separated from the kitchen by open-air passages, thus assuring perfect freshness of food supplies.

From the points of view of sanita-

tion, heating and water-supply, the Waldorf leaves nothing to be desired. In each department experts have produced an installation that in every way accords with the latest scientific knowl-

edge.

American methods of construction are now so frequently adopted in London that they are no longer a novelty. But at the time of the building of the Ritz Hotel they were not so well known; hence the very great interest shown by Londoners, when the first complete steel skeleton building was put up in Piccadilly.

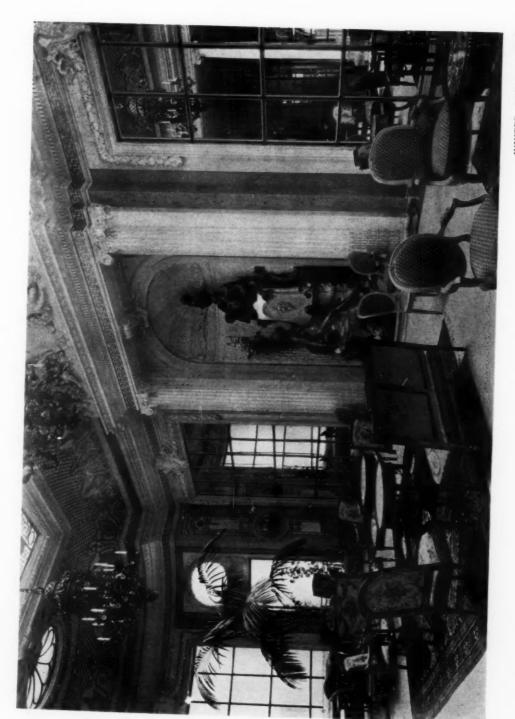
The architects were Messrs Mewes and Davis, with Mr. John Bishop as consulting architect. The first named is a well-known Parisian. He drew up the plans for the Ritz Hotel on the Place Vendôme, and in 1900 designed the Palais des Congrès for the Paris Expo-

sition.

The principal façade of the Ritz faces Piccadilly and is slightly over 231 feet in length. At one end the hotel is bounded by the Green Park, with a frontage of 87 feet; at the other by Arlington Street, with a frontage of 115 feet. The total area of the site is about 23,000 square feet. The Piccadilly front is furnished with an arcade somewhat similar to that in the Rue de Rivoli in

The walls facing Piccadilly, Arlington Street and the Green Park are constructed of grey granite as far as the first floor, and above of Portland stone. The granite was obtained from Norway and is known by the name "Standard Grey," owing to its splendid wearing qualities, its fine surface and good color. About 17,000 cubic feet were used.

We will now pass through the main entrance of the hotel in Arlington Street and inspect its interior. In the basement is a large banqueting hall, with reception rooms and a private dining gallery. These are reached by a special staircase. Below are the kitchens and dependencies. On the ground floor are entrance hall, grand gallery, offices, restaurant, Marie Antoinette dining room and the lifts. The upper floors consist of suites of apartments—reception

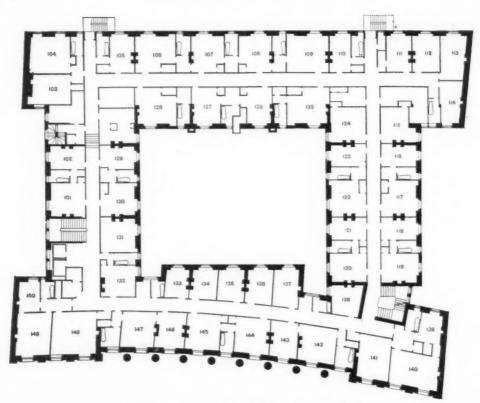


WINTER GARDEN, RITZ HOTEL, LONDON.





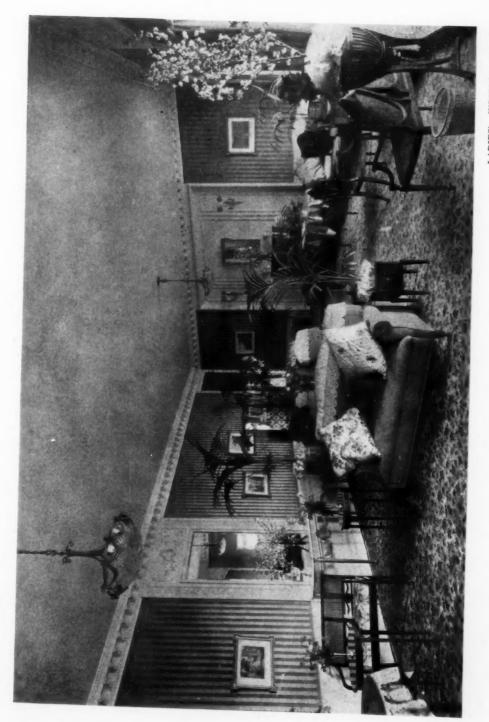
CENTRAL PALM COURT, WALDORF HOTEL, LONDON.



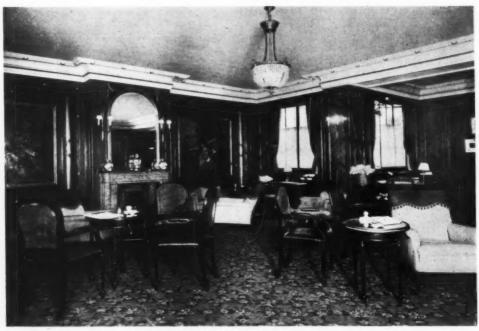
FIRST FLOOR PLAN, WALDORF HOTEL, LONDON.



A PRIVATE SITTING ROOM, WALDORF HOTEL, LONDON.



LADIES' WRITING ROOM, WALDORF HOTEL, LONDON.



SMOKING ROOM, WALDORF HOTEL, LONDON.

or sitting rooms and bedrooms. The suites, each of which is shut off from the main corridor by a private hall or lobby, comprise sitting-rooms, two bedrooms, and two bathrooms, with separate lavatories.

Every precaution has naturally been taken to guard against fire. All the floors and roofs are built of reinforced cement.

As in the case of the Waldorf Hotel, the whole of the interior decoration of the Ritz is in the Louis XVI style. On all sides the influence of Boucher, Moreau "le jeune" and St. Aubin is visible. The mural paintings in the restaurant, which will seat one hundred and fifty people, are inspired by De Neufforge; whilst in the case of the lustres the well-known print by St. Aubin, "Le Bal Paré et Masqué," has been followed. Green and gold, with panels framed in carved

and gilded wood, is the color scheme of the charming Marie Antoinette room. No two suites of rooms are alike in their ornamentation, but in each case the general scheme is the same, i. e., the walls and panelling are in white, the floors are covered with thick green and rosecolored Persian carpets.

A few words must be devoted to the Winter Garden. The walls are faced with greyish-white stone, surmounted by a cornice; whilst in the middle of the wall facing the entrance is a decorative niche and a Louis XVI fountain, with figures and ornaments in gilt "repoussé" lead. The subject is "La Source."

The inevitable impression left after a visit to the Ritz is that of sobriety and good taste in architecture, decoration and furniture. It is perhaps the one hotel in London which, in my opinion, approaches nearest to our idea of home.



## NOTABLE RECENT ENGLISH BOOKS

By RICHARD FRANZ BACH

Gurator, School of Architecture, Columbia University

PART II.

E heartily agree with Mr. Martin Shaw Briggs that the disrepute which characterizes the later or florid Renaissance in the mind of the architect to-day is not unmerited. And we further gladly commend his purpose in recording faithfully in his book on Baroque Architecture (Fisher Unwin, London; large 8vo) the history of this wholly disgraceful decline and disintegration of a splendid style. However amorphous its forms, there surely were some underlying principles to control them; the study of such principles must be of value, for it must point out the reason for the fall. Such a study will also vindicate to a striking degree the truth of Walter Pater's philosophy, that good work has been done in all periods and that no style is irretrievably and completely bad.

Many of us have laid the blame for the beginning of this decadence at the door of Michelangelo, that giant-genius who stood with one foot in the growth of the Renaissance, the other in its decline, and carelessly straddled its zenith, allowing the current to pass, but not seriously affected by it. Mr. Briggs sees fit to consider Vignola and Palladio his accomplices in the awful work of destruction although he does not censure their buildings. Carlo Maderna is credited with the first Baroque work in Rome, shortly after 1575. Bernini, the dominant figure of the seventeenth century, is discussed at length; his work at St. Peter's, the atrium, the Scala Regia and the baldachino for which the Pantheon had to suffer, as well as his churches, fountains and trio of important palaces (Barberini, Ludovisi and Chigi) all receive adequate notice. Extensive material is likewise given concerning the late Rennaissance in Genoa, Venice, Naples. Milan, and Bologna, each chapter being supplemented by a full bibliography. The fine distinctions between the Baroque of northern and of southern Italy are carefully indicated, and the writer then proceeds to study similar manifestations of stylistic degeneration in Germany, Austria, France, Spain and the New World, his final chapters dealing with England.

We can readily forgive Mr. Briggs' thrusts at Ruskin and Fergusson—it is an antiquated amusement; but we cannot fully accord with his assurance of the Baroque tendencies of Inigo Jones and of Vanbrugh. The York Water

Gate is classed as a Baroque work, comparable with the Medici Fountain at the Luxembourg and the Porta del Molo at Genoa; the west towers of St. Paul's are grouped in the same manner. He shocks us nearly into insensibility by unreservedly declaring the spires of Bow Church and of St. Brides, that we have long looked upon as proud evidence of the true English Renaissance, similar arch-offenders against architectural morality. Nor does he cease there, for he tracks down even Sir Christopher to his minor works; for instance, his reredos in St. Mary Abchurch, London. Finally we drop our pen in despair when good old Temple Bar is relegated to the same scrap heap of the effete decadents. Gibbs and Vanbrugh are treated as harshly as Jones and Wren. Poor Vanbrugh has been repeatedly assailed for his glorification of "mere bigness" and "colossal and overpowering scale." Castle Howard and Blenheim are again cited as expressions of his megalomania. The author notes at least that the attempt to produce a national thankoffering of prodigious size controlled the scale of Blenheim, but he does not regard Vanbrugh as any the less culpable. We hope sincerely that critics will have done with the word "megalomania."

The author sharply distinguishes between the methods of Borromini and of Churriguera, at the expense of the former. He will not find many supporters in this distinction, but we must acknowledge the truth of his argument.

The Baroque remains a style that builds churches without piety, that knows no spontaneity and that finds its best expression in sumptuousness and artificiality. It reminds us irresistibly of a self-conscious maiden lady making a brave effort at vigor, beauty and splendid growth. We must, however, give credit to the style for its war on copyism and the patient reproductions from the antique which engaged the time of a number of contemporary pedants.

It is well that the author explains at the outset that he does not attempt to create "a wholesale revival of Baroque architecture in England," for we are certain that the whole of the English branch of the profession would at once set the latter day "Furies" upon him. English soil never offered good ground for the Baroque seed. On the other hand we do not hesitate to admit the "perfectly logical development from Michelangelo and Palladio to Bernini and Longhena," although we do not feel that "the period has been put under the ban," as the author claims in his conclusion.

Finally let it be said that Mr. Briggs deserves congratulation at once for his courage and his care. He has produced a good book, thorough and altogether adequate. What is more, he has seen fit to take a much abused period and, simply throwing on it the light of careful study, has considerably increased our understanding of its products. The book will not at once find its assigned place because the current against the Baroque runs too high. We have got out of the way of considering this period really a chapter in architectural history; we have regarded it too much in the light of an excrescence, a poisonous fungus growth on the main trunk of a fine style. This volume will clear the air on that head; at least it presents the whole matter in a much better form than it has yet enjoyed between two covers and it is the work of a gentleman well versed in his subject, for most of us will remember his earlier work. The Heel of Italy.

The Country Life Press announces Sir William St. John Hope's important work on Windsor Castle: An Architectural History. Sir William is an archaeologist and historian of recognized and commanding ability. His volumes on Windsor Castle, the result of twelve years' labor, are the culmination of a project launched in the fifties under Queen Victoria. It was at that time to be under the guidance of Parker of Introduction to Gothic Architecture fame. All those who had part in its inception have since died and the whole scheme lapsed until new data in the Record Office made the chronology more readily accessible. The book is now published by Royal command of King Edward VII and King George V and appears in two volumes and a portfolio of plates. Architects will be interested chiefly in the accounts of the Horseshoe Cloister and of King George's Chapel erected under

Edward IV and Henry VII.

A veritable master work of literary ability and restraint as well as of artistic bookmaking is Mr. A. E. Richardson's folio volume on the Monumental Classic Architecture in Great Britain during the Eighteenth and Nineteenth Centuries, (Batsford, London), fully illustrated with sixty full page plates from photographs especially taken, and with 135 plans, text illustrations and reproductions from measured drawings. The author has been careful to state that it is not his intention to encroach upon the adequately covered field of the historical works. He purposes to treat only of those structures which may be rightfully called monumental and to emphasize chiefly that part of the Neo-Classic in England which follows upon the period of the architect of St. Paul's; for it is at this time that the Classic spirit first came to its own, especially under the tutelage of Lord Burlington and the faithful efforts of the Society of the Dilettanti. The subject is comprised within four major headings: the Roman Phase (1730-1780); the Palladian Graeco-Roman Phase (1780-1820); the Greek Phase (1820-1840), and the Néo-Grec and Italian Phase.

Mr. Richardson pursues the Classic ideal as expressed in the monumental academic work through these successive phases, shows its growth and proclaims its ultimate victory,—not entirely assured at the moment but reasonably within reach. He declares the academic manner a paramount necessity in civic centres, which form natural points of distribution whence other less important centres, or perhaps even domestic architecture in a diminished degree, may receive properly controlled inspiration

and precept.

At the outset the author gives due credit to Professor Cockerell and Harvey Lonsdale Elmes as the most sympathetic interpreters of the antique ideal in the Neo-Classic time. He shows that these men are exponents of a thoroughly English monumental tradition inaugu-

rated by Inigo Jones and given a local habitation and a name by Sir Christopher Wren.

The Roman Palladian Phase was the early expression of a cultural interest in architecture on the part of the dilettanti among the English nobility. The chief figure was the Earl of Burlington, who was responsible for the presence of Giacomo Leoni in England. The Italian's mission was to edit Palladio (1717). To this early phase belong the Mansion House by George Dance the Elder, the Bristol and Liverpool Exchanges by the Woods of Bath, Edinburgh University by the Adams, the Dublin Parliament House by Richard Cassells, a number of mansions by Vardy, Ware, Paine, Carr of York and G. L. Taylor, and Somerset House by Sir William Chambers. In all of these works the refining and Romanizing influence of Wren's principles goes on apace. Piranesi's etchings further assisted the progress of the monumental manner, while the establishment of the Royal Academy in 1768 and the travels of Robert Adam, with the consequent exposition of the details of Diocletian's palace at Spalatro had their due effect upon the younger men whose best work was to greet the dawn of the nineteenth century. Chambers shouldered the burden until he well acquitted himself in the remodeling of Somerset House, ably seconded by George Dance the Younger, whose Newgate Prison was one of the most imaginative designs ever brought to execution in England.

Comes then the publication of the works of Stuart and Revett and Graeco-Roman Phase. All preparing for the apotheosis of Greek purity in the years follow-1820. Stuart, practicing and ing preaching, scatters the seeds of Hellenism broadcast. Soon we have the writings of Winckelmann and Langhans' Brandenburger Thor in Berlin, Greek refinement becomes the order of the day; every journeyman carpenter knows his classic forms. The closing years of the eighteenth century produce Sir James Wyatt and advancing purism has additional advocates in Holland, Harrison and Hardwick. Sir John Soane's Bank of England and the completion of Buckingham Palace, as well as the immense metropolitan improvements undertaken under the Regency by the indefatigable John Nash, fitly conclude a busy period of Neo-Classic work.

In the Greek Phase begins the rebound, the reflex of stylistic exaggeration. Hellenic purity becomes minute copyism, aided unfortunately by the era of commercial prosperity and increased building activity following the final expulsion of Napoleon from Europe in 1815. To this time belong William Wilkins, author of the National Gallery, Sir Robert Smirke, whose method is well illustrated by the British Museum, and Lewis Vulliamy, architect of Dorchester House; not to mention Thomas Hamilton, whose Edinburgh High School furnishes but another example of the Greek temple facade doing duty in a building whose purpose is foreign to the origin of the design. The final consummation in the Neo-Grec and Italian Phase finds expression in the work of Professor Cockerell, George Basevi, Sidney Smirke, Sir Charles Barry, James Pennethorne and H. L. Elmes. The issue is not a little clouded by the Gothic favoritism which soon threatens to overwhelm the Classic and even to supplant it completely. This opposition serves to swing the intensive and narrow Greek method back into the broader Classic track. The tradition has struck deep and the formal revival of medievalism does not gather sufficient strength to uproot it. Now it waxes stronger daily and Mr. Richardson's book is no doubt but another of its assertions. Nothing better indicates the fundamental desire for monumental public building than the instructions issued to the disgruntled Sir Gilbert Scott to use the Classic style in the new Foreign Office. And this triumph was achieved in the heart of the Gothic camp. Through all the vicissitudes of the modern individualistic tendency, diverting influences of eclecticism, not to mention certain up-to-the-minute abnormalities,

the Classic ideal still flourishes. "So strongly planted are the giant roots of the classic growth that they withstood the successive shocks and storms occasioned by the uncertain tendencies of the second half of the last century, and to-day the tree promises a renewed blossoming. The need for the steadying influence of an academic style is more than apparent. There can be no question of revivals or revivification; such terms are erroneous, but in the continuance of the spirit of the classic tradition lies the greatest promise for the art of the future."

Beyond this manful effort to impress upon us the value and continuity of the Classic, Mr. Richardson restricts himself to a purely uncontroversial and concise style. The volume fitly maintains the Batsford tradition of excellence and will form a fitting companion volume to take its place with Belcher and Macartney, Gotch, and Garner and Stratton.

A volume of broad utility and professional value is Mr. Charles Foulkes' Decorative Ironwork from the Eleventh to the Eighteenth Century (Methuen, London; quarto). Mr. Foulkes has a sympathetic grasp of the artistic as well as the practical interest of his subject. He has been careful to consider ironwork but one of a number of crafts, dominated by certain broad-gauged rules of design or composition, to which technical skill must be subordinated. Individual chapters are assigned to topics such as "Hinges": "Grilles, Railings, and Gates": "Candelabra": "Furniture": "Locks, Keys and Bolts," etc., and each topic is subdivided geographically. Exhaustive lists of examples are given under each heading and at the end is a roster of names of smiths and ironworkers, some of which are dated as far back as 1338.

The photographic illustrations are of excellent quality and there are also numerous cuts in the text. The book will adequately supplement Hermann Lüer's Geschichte der Metalkunst.



A Consulting Architect Speaks Up. Of course you know that most of us look upon the Architectural Record as a sort of evangel. It seldom if ever occurs to us to question its editorial dicta, its opinions or

Therefore, one of us at least statements. feels a bit queer when in a quasi-editorial capacity Mr. Beach tells us, in the September number, that "consulting architect" is a misnomer. In one paragraph he gives the poor C. A. a straw to clutch at for existence: in the next he hustles him into a species of professional limbo, dark as the mischief. Incidentally he shies a rock at the C. A., saying that the latter "is lacking Now, this last soft imin architecture." peachment it would be immodest for me to deny; but I do most earnestly claim the right to exist.

Many architects are employed with other practitioners on special jobs, partners for a time, if you wish, but the former generally call themselves "consulting architects" in those cases. Again, others have given more attention to Y. M. C. A. or other classes of buildings and are hitched onto the local men given the commissions. For the time being they too, the former, may be deemed consultants, though I agree with Mr. Beach that "associate architect" is the more correct appellation.

But in my own case—and I know of no other architect in the country who gives his whole time exclusively to this sort of thing—I gave up active practice long years ago and under no circumstance have I competed or will compete with the regular practitioners in rendering regular architectural service. Nor do I claim to have specialized in any one class or character of construction. My services are at the disposal of architects in any and every class of work. I do my modest best to help them solve their problems, evolve their designs, revise or check

over their plans, and they pay me my fee and I have nothing more to do with the building; being in no sense associated with them, I am certainly not an "associate-architect." And owners whose architects have not consulted me frequently submit their plans for revision and approval, much as a commercial house would have an independent audit of its books. In such cases Mr. Beach certainly could not call me an associate architect.

Now therefore, doing the class of work I do, doing it according to well defined and rather stiff ethics, and doing it well enough so that my clients, practicing architects, come to me again and again, some of them having done so for over twenty years, it would seem to me that I must be entitled to some qualifying label. I've been well satisfied with "consulting" for these many years, but now Mr. Beach comes along and ruthlessly casts doubt upon my very existence, my professional legitimacy. Won't you wrestle with him as Jacob of old wrestled with the angel and have him give me, if he still insists upon taking away the "consulting," some really euphonius, correct and fully qualifying adjective by which I, the goat, may be distinguished from among the F. W. FITZPATRICK.

The Little Theatre at Los Angeles. The Little Theatre and Egan School of Music, Drama and Art (illustrated on page 446) if I am not mistaken, marks the beginning of a new era as to the style of architecture best fitted to

harmonize with the climate of southern California. Heretofore we have had what is known as the Mission style, started in California by the friars who built missions throughout the State, of adobe having a white finish, which at that time was the only material available. The missions have

formed the foundation for the style that has been used up to the last few years. This style harmonizes with the material available at the time of the friars, but with the progress of the country new materials have come into use: so why adhere to the Mission style in the present when form, light and shade, color and accessories are needed, which are to the architect as language is to the poet?

FREDERICK S. MCCULLOUGH.

A Garden Fountain by Mrs. Gail S. Corbett. With the passing of other impostures that flourished in our so-called Mid-Victorian period, went the gardens designed in the "Natural picturesque," the "Artificial picturesque," the "Na-

tural artificial" and other equally meaningless styles, if they may be dignified as styles, of gardening. Books on gardening published thirty years or more ago are full of designs and descriptions that would not for a minute be tolerated today. But in looking back in this critical attitude at the work of yesterday, we may well stop for a while and ask ourselves: What will the critics of tomorrow say of the work we are doing now? Will it seem to them as devoid of all good taste, and even good intentions, as the work of yesterday seems to us? Of one thing we may be sure. It will be many years before the better class of present-day landscape architecture will appear as ridiculous as the Mid-Victorian "Natural artificial" manifestations seem to us today.

If any other proof is needed than the great number of splendidly designed country houses which are being erected at every hand, of the widespread reawakening of interest in "art for beautie's sake," whether in architecture or in the sister arts of painting and sculpture, which for a time virtually monopolized the entire field of American art, one need but turn to the recent architectural gardens in which sculpture is being more and more used as an important feature of design.

Among the artists who have furthered

the work and made possible the combination of art and nature in garden work, appreciation is due Mrs. Gail S. Corbett of New York, whose fountains and sun-dials adorn many of the best recent landscape gardens. Mrs. Corbett was a pupil of Augustus Saint Gaudens and she has much important work to her credit. Her most recent productions include three unusually successful bronze doors, which have been placed at the main entrance of the Municipal group, Springfield, Mass., of which Mr. Harvey W. Corbett, with his associate Mr. F. Livingston Pell, were architects,

The fountain reproduced on pages 442 and 443 is in the garden of Mrs. John Hays Hammond at "Lookout Hill," Gloucester, Mass.

RAWSON W. HADDON.

A Departure in School Architecture. A one-story school, built in the form of a square around a court yard and so constructed that by raising a series of sashes it can be converted into what will be practically an open-air

school, is the type of structure that marks a new departure in modern school architecture. It provides healthful surroundings for the children, keeps them near the ground, so that the danger from fire and panic is reduced to a minimum, and at the same time affords ample room.

A school of this kind is now being built at Garrett Hill, Pennsylvania, a suburb of Philadelphia, from plans by D. Knickerbacker Boyd. According to the plans, the first or front section of the building, will be 130 feet long. This will contain four class rooms, with cloak rooms and a retiring room for teachers. The open-air sashes face on an inner corridor, which will eventually form a sort of cloister around the court yard. As the needs of the community require, other wings will be added on the three remaining sides of the central square. It is expected eventually to have a gymnasium and swimming pool in a basement under the court yard.

CHAS. R. ROSENBERG, JR.